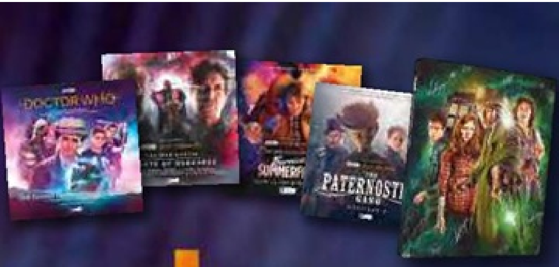
MASTER MIND
Derek Jacobi interview

BBC

WIN!



DOCTOR WHO MAGAZINE™

The **OFFICIAL MAGAZINE**
of the BBC television series

panini magazines
ISSUE 555
OCTOBER 2020
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INSIDE TRACK
Mummy on the Orient Express

HISTORY REPEATING
How *Doctor Who* joined the satellite revolution

WEEDS OF DOOM
Fury from the Deep revealed!

ANIMAL KINGDOM
When Silurians ruled the Earth

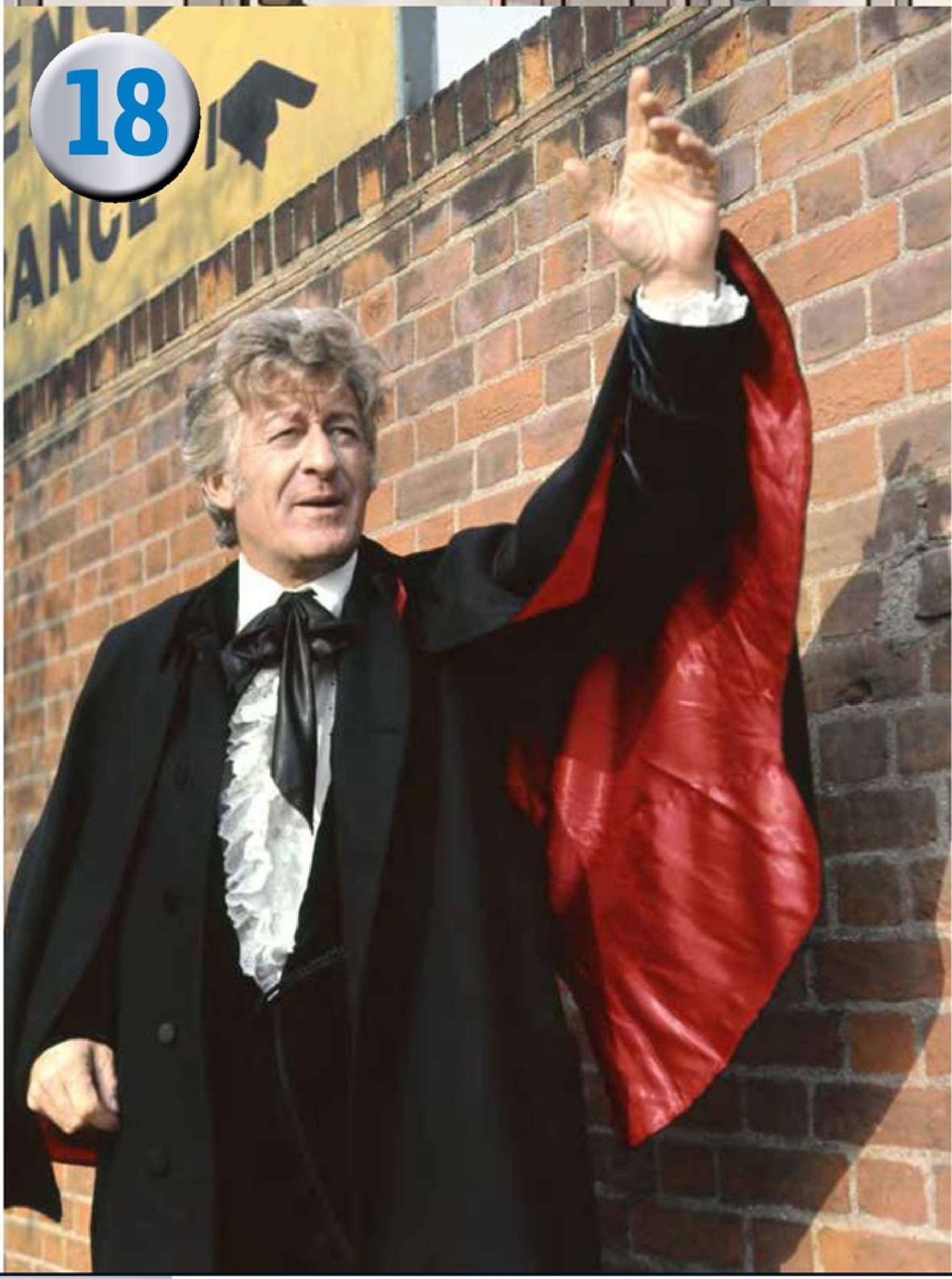
EXCLUSIVE

LOST in TIME

Back to the 1970s with Tom Baker for the TARDIS journey we never saw...

THE BRINK OF DISASTER
Reinventing the Doctor for a new decade

Pull to Open



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HEARTS OF DARKNESS

BBC
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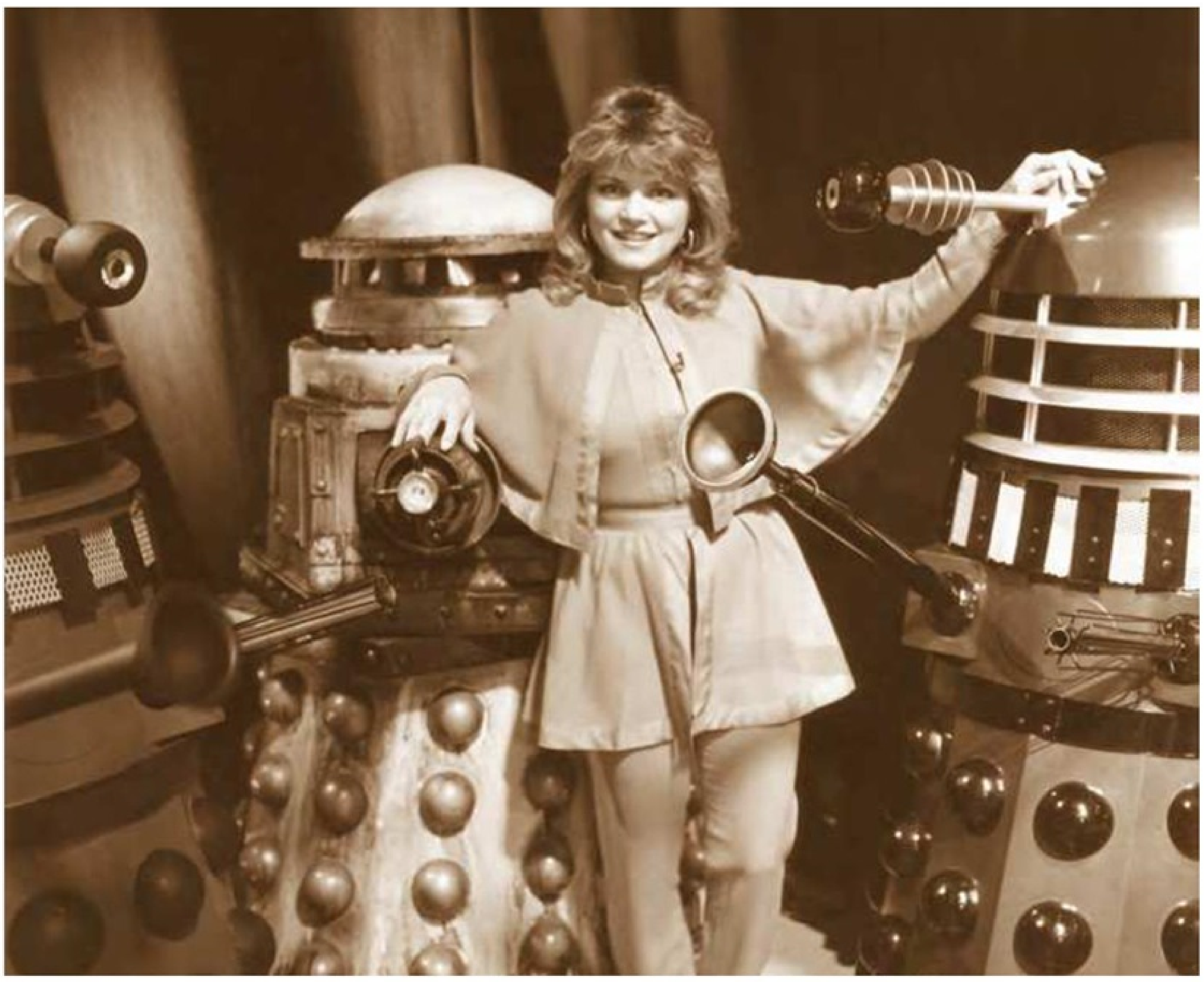
Welcome

DWM 555



In the early 1990s, at the beginning of *Doctor Who*'s 'wilderness years', I remember feeling that the series was by then identified, not so much with the BBC, but with Virgin Publishing (whose *New Adventures* offered an authorised continuation of the series) and the satellite channels giving us rare glimpses of the series' past.

I was able to rewatch *Blake's 7* and see many vintage episodes of *Doctor Who* for the first time by borrowing VHS recordings with the Super Channel logo burnt into the top left-hand corner of the screen. (Unfamiliar with the concept of what we'd now call 'on-screen idents', I asked a friend what the word 'Super' was doing there. His droll explanation was that "It gives you something to read in case you get bored.") I had next to no idea what Super Channel was and no clue whatsoever about which country it broadcast from. To this day I've never met anyone who was actually able to receive it.

In this issue we unravel at least some of the mysteries surrounding these pioneering organisations, with a special emphasis on UK Gold and British Satellite Broadcasting. Although relatively short-lived, BSB holds a special place in many fans' affections, not only because it repeated a number of 1960s episodes in the UK for the first time, but because it devoted an entire weekend to exploring the series' history. The guest line-up for BSB's *Doctor Who* Weekend makes it seem like the greatest convention that never was, with the occasional technical hiccup only adding to its charm. I devoured every minute of it.

At around this time I came across a rather sniffy piece in one of the broadsheets, explaining why satellite television was supposedly a poor relation to the terrestrial channels that dominated the viewing landscape. The writer argued that viewing satellite television felt like an empty experience, because you were often left with the nagging suspicion that you were the only person who had just watched a particular show. There could be no water-cooler moments at school or work the following day if no one you knew had seen the same programme.

Broadly speaking, what this article described was the beginning of the fragmentation that now defines so much of our media. YouTube is a digital rabbit warren of niche and fan-led programming that we take for granted. Back in 1990, however, the idea that BSB would tailor an entire weekend of programming for *Doctor Who* fans, with specially created links, was *staggering*.

BSB might have lacked the finesse of the BBC, ITV and Channel 4, but this was hardly a consideration when it was providing programmes that *Doctor Who* fans – still smarting from the cancellation of their favourite show – actually wanted to see. And I never got the impression that I was the only person watching the BSB *Doctor Who* Weekend. Indeed, 30 years later I know plenty of people who share my view that this was an early example of niche satellite programming as an exciting *shared* experience.

A shared experience of a different kind is *Time Lord Victorious*, a new story that numerous *Doctor Who* licensees will tell across a variety of platforms. Our next issue includes a special supplement that includes the first part of *Monstrous Beauty*, a Ninth Doctor comic strip that forms our main contribution to the saga. Issue 556 is on sale 17 September and you won't want to miss it.

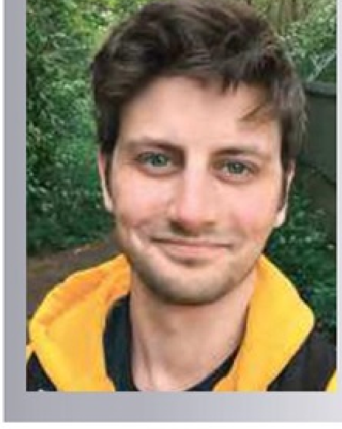
Until then, stay safe.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

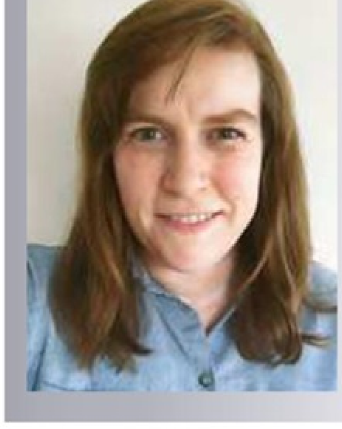
Scott Handcock

Big Finish producer Scott Handcock interviews one of our most distinguished actors on page 24. Sir Derek Jacobi only played the Master on screen once, in 2007's *Utopia*, but has reprised the role for Big Finish more than 30 times. "He's the loveliest person to work with, so all the more frightening when he turns on the villainy!" says Scott.



Hannah Cooper

On page 28 Hannah writes about a well-known satellite broadcaster. "A few weeks into the 2005 series, my dad mentioned I might be interested in a channel showing old *Doctor Who*," she says. "From then on, I excitedly rose early each weekend morning to watch UK Gold's *Doctor Who* repeats, falling in love with them just as much as the newer series."



Mike Jones

"It was a gift to work with a previously unpublished image of Tom Baker as the Doctor," says Mike, who designed this issue's cover. "We've got Tom's mesmerising gaze, a backdrop from the show's title sequence and a suitably spacey font to complete the 1970s vibe." There are more rare images in the accompanying article, which begins on page 12.

Gallifrey Guardian

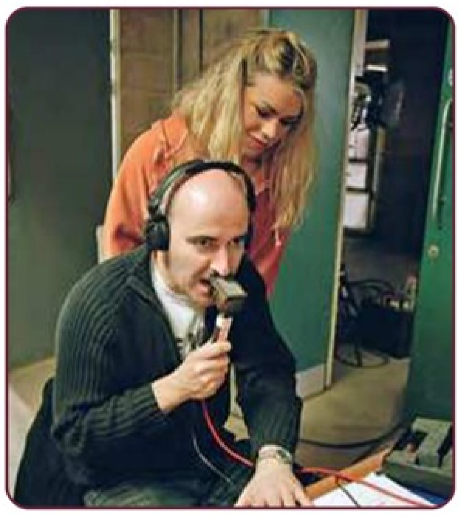
The latest official news from every corner of the *Doctor Who* universe...

The Ninth Doctor Adventures

Fifteen years after he last played the Ninth Doctor, Christopher Eccleston is set to return to the role in new audio adventures from Big Finish Productions.

Doctor Who: The Ninth Doctor Adventures will be released over four volumes, each containing three full-cast audio adventures, plus a selection of behind-the-scenes extras. Story details, writers and additional guest cast are currently under wraps.

Christopher says, “After 15 years it will be exciting to revisit the Ninth Doctor’s world, bringing back to life a character I love playing.”


Nicholas Briggs on the set of *Dalek* (2005) with Billie Piper.

Christopher Eccleston as the Doctor in 2005’s *Bad Wolf*.

Big Finish’s chairman, Jason Haigh-Ellery, says, “I first talked to Christopher about returning to the role of the Doctor at a fan convention in February this year. Christopher said he was enjoying meeting the fans and was pleased that his Doctor was remembered so fondly. I am so pleased that Christopher has decided to return to the role with us – and I’m excited to welcome him to the Big Finish family as we discover the new adventures of the Ninth Doctor.”

Big Finish’s creative director, Nicholas Briggs, adds, “Working with Chris was a very special time for me – the beginning of my *Doctor Who* TV career [in 2005, playing the voice of the Nestene Consciousness and the voice of the Daleks]. So, writing for and directing him feels incredibly exciting. He’s such a powerful performer and it’ll be amazing to work with him again.”

Doctor Who: The Ninth Doctor Adventures is now available to pre-order exclusively from *bigfinish.com* in three formats – collector’s edition CD (£24.99), digital download (£19.99) and limited-edition gatefold triple-LP vinyl (£35.99).

The first three volumes will be released in May, August and November 2021, and the fourth in February 2022.

A bundle of the entire series can be pre-ordered for £88 (as a collector’s edition CD box set) or £78 (as a download). The triple-LP records (which don’t include the behind-the-scenes extras) are strictly limited to a pressing of 1,000 per volume and can be pre-ordered at £132 for the bundle of all four albums.

Meet Naomi Cross

Big Finish has also announced a new TARDIS team for Tom Baker’s Fourth Doctor, introducing Eleanor Crooks as companion Naomi Cross.

Set to join full time during Series 12 of *The Fourth Doctor Adventures* in 2024, Naomi is an impetuous UNIT secretary eager to earn her stripes. When she takes an assignment to ‘babysit’ Surgeon-Lieutenant Harry Sullivan on an investigative trip to Calcutta, she soon finds the excitement she’s been seeking.

“Naomi is very much like me,” says Eleanor. “She’s very feisty and says what she wants to say. Her weakness, if you will, is that she’s quite headstrong. So it’s good that she has Harry there to balance her out a little bit.”

Also coming soon is *The Diary of River Song: Series 8*, due for release in January 2021, and starring Alex Kingston as River Song with guest appearances from Alex’s real-life daughter Salome Haertel, and John Leeson as K9.

The new TARDIS team: Chris Naylor (who plays Harry Sullivan), Tom Baker and Eleanor Crooks.

The series comprises *Slight Glimpses of Tomorrow* by James Goss, *A Brave New World* by Tracy Ann Baines, *A Forever Home* by Alfie Shaw and *Queen of the Mechonoids* by Jonathan Morris. The episodes also include a robot cat called Fe-Line, voiced by Tracy Wiles.

The Fourth Doctor Adventures: Series 13 and *The Diary of River Song: Series 8* are now available for pre-order via *bigfinish.com*

Victorious Collection

The final releases of BBC Studios' multi-platform story *Time Lord Victorious* have been revealed. Here's a round-up of what's in store...

Big Finish's final contribution to *Time Lord Victorious* will be a limited-edition vinyl record (double-A side, split red and blue) starring David Tennant and Paul McGann. *Echoes of Extinction* comprises two separate adventures with a different incarnation of the Doctor on each side.

The supporting cast includes Arthur Darvill, Burn Gorman and Mina Anwar. The vinyl will launch in selected UK ASDA stores on 27 November 2020.

A digital download will be available globally from *bigfinish.com* from 4 December 2020. It's available for pre-order at £8.99.

Doctor Who: The Official Annual 2021 will include a tie-in to the *Time Lord Victorious* story, as well as activities, stories, illustrations, fact files and more. The annual will be published by Penguin Random House on 3 September 2020, priced £7.99.

Hero Collector will release four *Time Lord Victorious* figurine box sets, each containing two hand-painted polyresin figurines at 1:21 scale. The first three sets will feature new Dalek designs, such as the Dalek Time Commander and the new Dalek Emperor. The fourth box will include the Tenth Doctor in Gallifreyan robes. The first set will be available from *shop.eaglemoss.com* in late October, RRP £19.99/$34.95. It can be pre-ordered from *entertainmentearth.com* in the US or *forbiddenplanet.com* in the UK.

Time Lord Victorious t-shirts will also be available, via *forbiddenplanet.com* in the UK and *shop.bbc.com* in the USA. The range includes a Dalek Emperor t-shirt, a t-shirt sporting the main promo image, and a t-shirt featuring Brian the Ood. The t-shirts, which are created by Titan, will be accompanied by giftware items, including mugs, coasters and card holders.

A collectible postcard pack will also be out later in the year.

The list of *Time Lord Victorious* stories that have already been announced for other media include: two Tenth Doctor novels from BBC Books; three Big Finish full-cast Eighth Doctor audio adventures starring Paul McGann and two narrated *Short Trips*; the BBC Audio/Demon Records' Tenth Doctor audio adventure *The Minds of Magnox*; Titan Comics' two-part Tenth Doctor adventure; and **Doctor Who Magazine**'s own Ninth Doctor comic strip, *Monstrous Beauty*, which will begin in a special supplement magazine included with issue 556. The **DWM** supplement will also include articles on the other *Time Lord Victorious* adventures and serve as a road map for fans who wish to follow the entire storyline.

Further information about *Time Lord Victorious* can be found on *doctorwho.tv*, where there is a complete timeline of product releases. **DWM**

CAN I HELP YOU..?
DOCTOR WHO
TIME LORD VICTORIOUS
DALEK EMPEROR

Time Lord Victorious t-shirts from Titan.

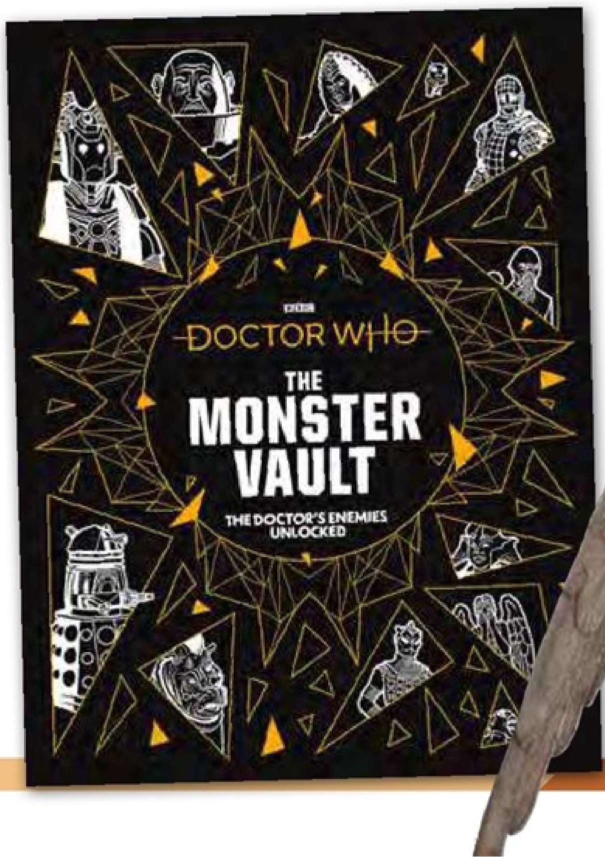
Monster Book

BBC Books has announced *The Monster Vault*, a comprehensive illustrated guide to the monsters of *Doctor Who*.

From the Daleks to Stenza warrior Tzim-Sha and the ancient Thijarians, *The Monster Vault* features in-depth profiles of each monster, showing the Doctor's enemies in their natural habitat and unveiling their secret histories. The guide looks at how the monsters were created and designed, reveals behind-the-scenes secrets, unseen details from the original scripts, case studies and rare artwork.

Written by Jonathan Morris and Penny CS Andrews, *The Monster Vault* is edited by Paul Lang and illustrated by Lee Johnson. Jonathan tells **DWM**: "This is literally a monster book, the like of which has never been seen before; a huge and detailed guide, examining the weird and wonderful from a 'natural history' perspective. Extrapolating and pulling together everything we know about the monsters to explore their biology and behaviour, finding answers to all the questions you never needed to ask. With jokes!"

The Monster Vault will be published in hardback by BBC Books on 22 October, RRP £25.



The Time of Angels (2010).

Code Breakers

DOCTOR WHO
PRINT AND PLAY
ESCAPE HUNT
THE HOLLOW PLANET

A new 'print and play' *Doctor Who* game can be downloaded from Escape Hunt.

In *The Hollow Planet* something – or someone – has knocked out the local android population and taken over a mining facility. Players must crack Dalek codes and help the Doctor save the day.

To play the game at home you'll need a printer, colouring pencils or pens, a device with audio (phone/tablet/laptop) and internet access. *The Hollow Planet* costs £14.99 to download and is available via *playathome-uk.escapehunt.com*

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

Send your letters to:
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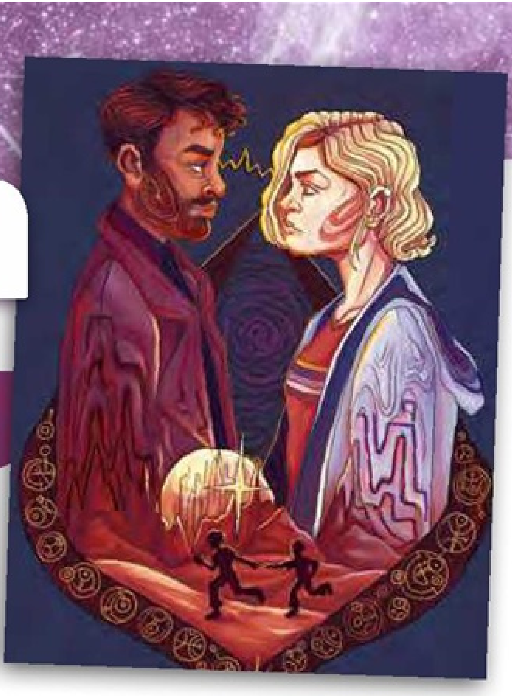
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.



Olivia Byrnes' artwork of the Doctor and the Master.

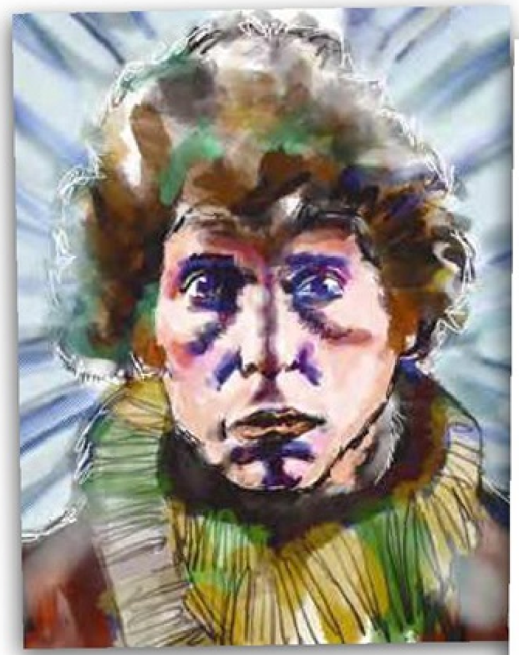
In issue 554 we began a series of articles on the thorny subject of *Doctor Who* continuity...

CANON FODDER

MILES TAYLOR EMAIL

I'd like to applaud Jonathan Morris for his utterly superb *Controversial Continuity* article in **DWM** 554.

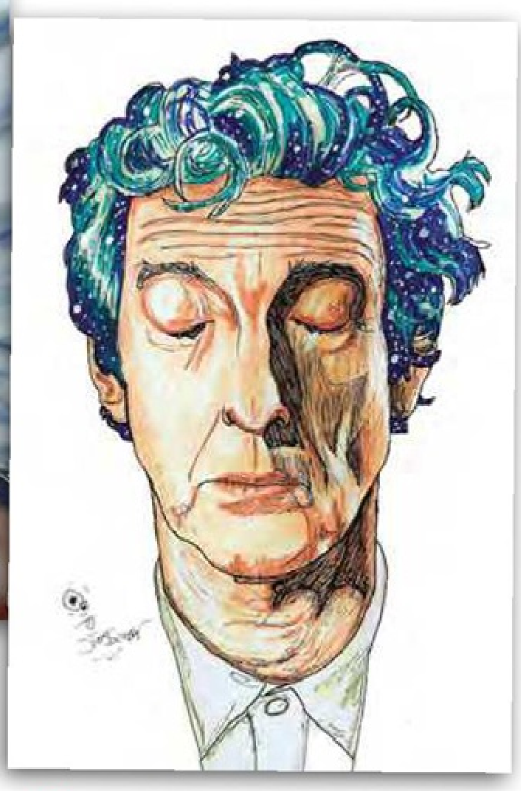
I've been poring over it non-stop! While, like many, I might find it satisfying to fill the odd gap in the show's logic, it's safe to say that I've always found the notion of things being 'canon' a bizarre one. And Jonathan has reminded me of that, as did Chris Chibnall in *The Timeless Children*. This wonderful show is so mad, so bonkers and so brilliant that it really can be anything you choose it to be. It provides all these different avenues, allowing writers and viewers alike to take their pick of whatever idea, concept or notion grasps their imagination and makes it soar. The endless creativity that this has given way to surely makes all the contradictions worthwhile.



The Fourth Doctor by Oliver Ford.

BRADLEY COKE EMAIL

I loved the *Controversial Continuity* feature in issue 554. It's a fascinating look at continuity (or lack thereof) in *Doctor* Who's long history, showing that the show has changed multiple times throughout the years. The 'Timeless Child' reveal is only the latest, but it certainly won't be the last. I am very excited to see how *Doctor Who* will continue to change in the future.



The Twelfth Doctor by Jenny Fassenfelt.

CAPALDI AND BAKER

PAUL F COCKBURN EMAIL

Just a quick note to say how much I enjoyed Alistair McGown's *Whatever Happened to the Likely Lads?* in **DWM** 553 – a touching example of the sometimes overlooked human stories hiding within the programme's fandom. That said, I have to point out that the related 'unofficial' visit in 1975 to the studio recording of *The Android Invasion* wasn't the last encounter between Tom Baker and Peter Capaldi, as they appeared together in 1991 mini-series *Selling Hitler.*

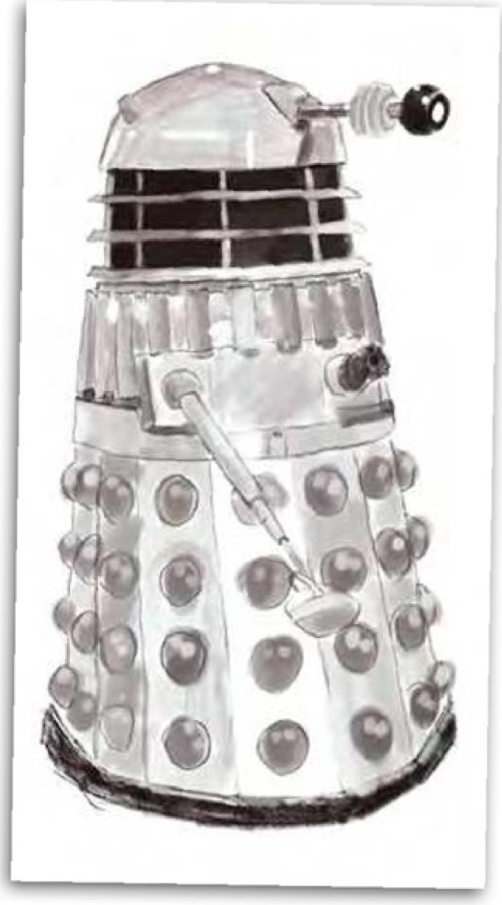
Tom Baker, Jonathan Pryce and Peter Capaldi in the 1991 series *Selling Hitler*.

You're quite right Paul, well spotted! In July, BBC Studios released a Special Edition of *The Power of the Daleks*...

RISE TO POWER

STEVE HORSLEY EMAIL

The Power of the Daleks has long been one of my favourite stories and, to be frank, I found the 2016 animation unwatchable. This new version, however, is a triumph! Well done to all involved. We have finally got our Power!



A 1960s Dalek by Joe Markle.

STAR LETTER

POLICE PUBLIC CALL BOX

The original TARDIS team – Ian, Susan, Barbara and the Doctor – in *100,000 BC* (aka *An Unearthly Child*, 1963).

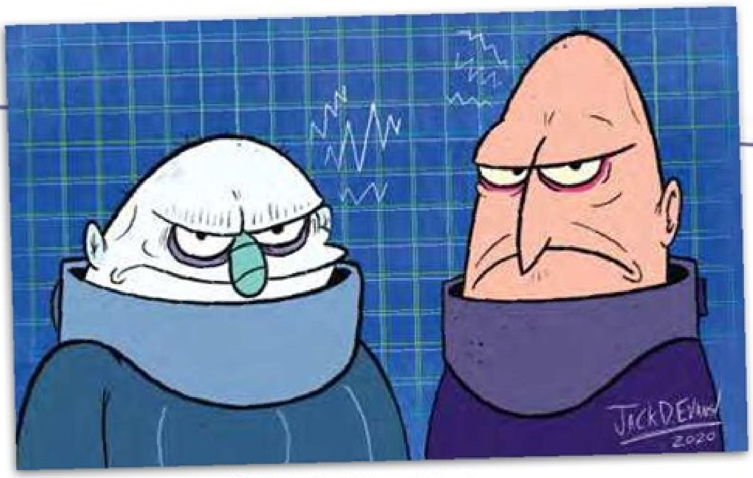
STEWART BINT EMAIL

Not many *Doctor Who* fans can say they watched the very first episode in 1963 and have never missed one since. Why do I love it so much? Not only are the stories charged with emotion, heartbreak, action and adventure, but the original Hartnell era inspired me to start writing fiction when I was eight. I started creating my own worlds and my own characters, writing my stories in little blue notebooks until my parents bought me a portable typewriter for my ninth birthday. So, I guess you could say I might not be a novelist today had it not been for *Doctor Who*.

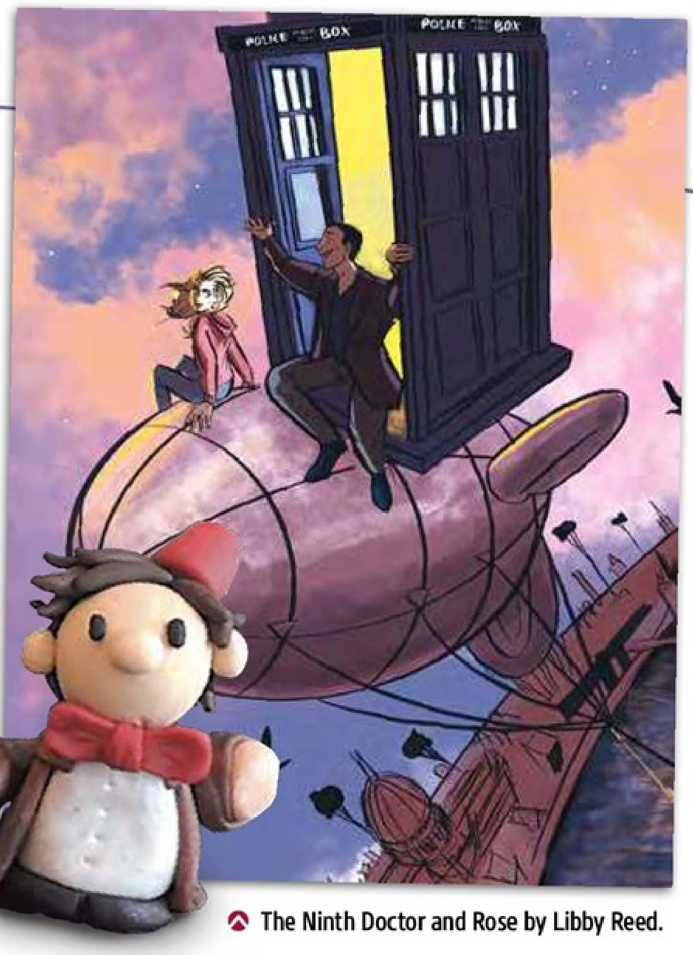
And those make-believe worlds of long ago became invaluable after my Dad died when I was 11. I retreated more and more into those places where I was in control of my characters' fate – knowing that whatever happened to them during the story I would make sure they were OK in the end. My worlds were certainly better than the real one at that time. Thank you, *Doctor Who*. I owe you so much.

BBC
DOCTOR WHO
OUT OF TIME

Stewart's letter wins him a CD copy of *Out of Time: Volume One*. This full-cast audio drama starring Tom Baker and David Tennant as the Fourth and Tenth Doctors respectively is available now from *bigfinish.com* priced £10.99 on CD or £8.99 to download.


JACK D EVANS 2020

Jack David Evans' Sontarans.



The Ninth Doctor and Rose by Libby Reed.

Models of the Ninth, Tenth and Eleventh Doctors created by Kennedy Calwell.

ANDREW HSIEH LONDON
When BBC Studios officially announced *The Power of the Daleks* Special Edition DVD/Blu-ray, I thought it was certainly the right time for the serial to receive the update it deserves. One of the key changes, as covered in the *Vulcanology* feature [issue 553], I'm most excited about the tweaks to Lesterson's character movements in Episode 5. Because considering that the animation team, understandably, had a very limited amount of time to complete all six episodes, I hope the updated version will make Lesterson more emotional. Once I receive my copy through the post, I'm going to open it immediately.

Turn to page 62 for our review of *The Power of the Daleks* Special Edition.

NEW WHO

PAUL SCOONES EMAIL
I love *The Krotons*! I share Marcus Hearn's nostalgic affection for this overlooked story [issue 554 editorial]. The first time I saw the serial was when it was broadcast in New Zealand in 1985, paired with *The Mind Robber* at the beginning of a lengthy run of *Doctor Who*. For the next five years, we got to usually see two episodes per week, including all of the Jon Pertwee and Tom Baker seasons and beyond. We were the envy of UK fans who rarely got to see repeats of older episodes.

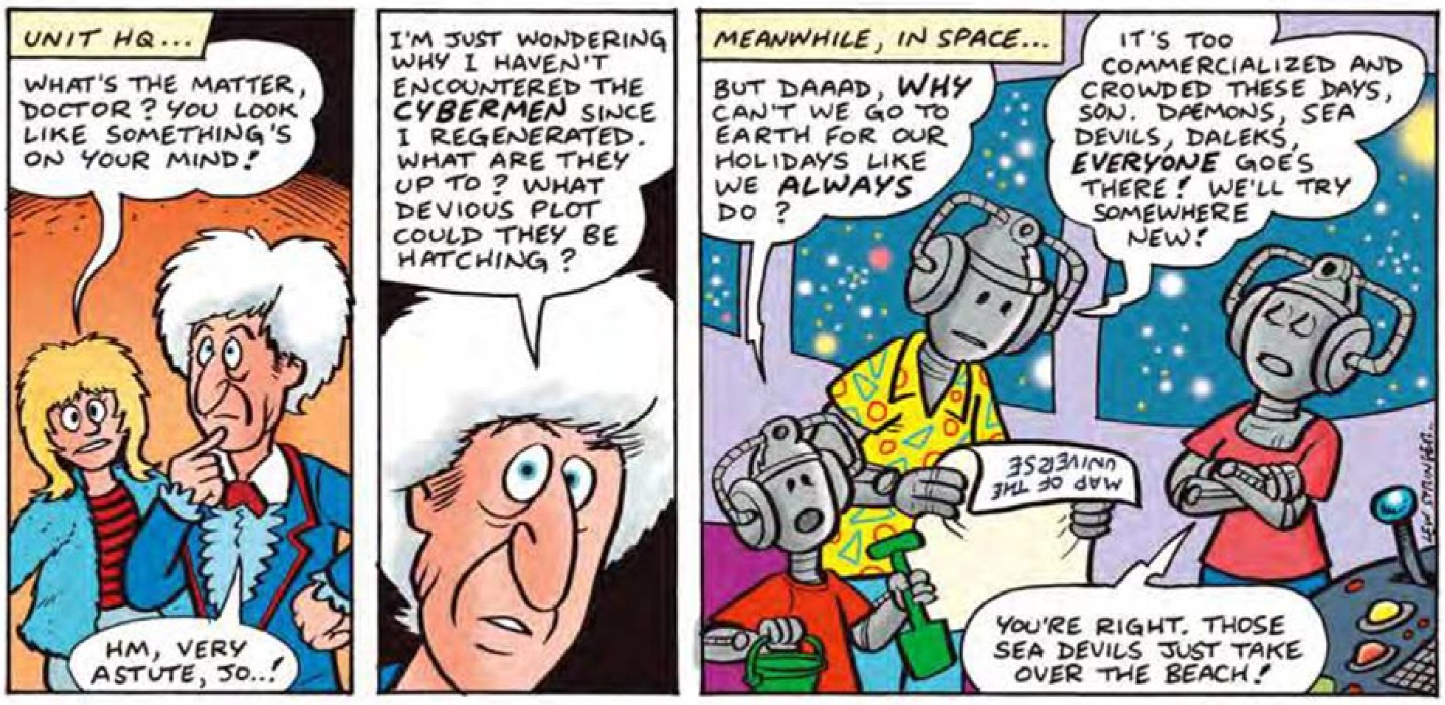
The Mind Robber and *The Krotons* were my first sighting of the Patrick Troughton era. The Second Doctor, Jamie and Zoe came to life, having previously only existed for me on the pages of Target novelisations. The Krotons themselves may have looked and sounded odd, but that was somehow all part of the appeal of this story from the year I was born.

In the 35 years since that screening I've encountered numerous fellow New Zealand *Doctor Who* fans whose earliest memories of watching the series can be dated to these 1985 screenings. Patrick Troughton and *The Krotons* hold a special place in their memories, too. →

Polly, Ben and the Doctor in *The Power of the Daleks* Special Edition.

The Krotons (1968-69) – an underrated story?

The Daft Dimension BY LEW STRINGER


UNIT HQ...
WHAT'S THE MATTER, DOCTOR? YOU LOOK LIKE SOMETHING'S ON YOUR MIND!
HM, VERY ASTUTE, JO...!
I'M JUST WONDERING WHY I HAVEN'T ENCOUNTERED THE CYBERMEN SINCE I REGENERATED. WHAT ARE THEY UP TO? WHAT DEVIOUS PLOT COULD THEY BE HATCHING?
MEANWHILE, IN SPACE...
BUT DAAAD, WHY CAN'T WE GO TO EARTH FOR OUR HOLIDAYS LIKE WE ALWAYS DO?
IT'S TOO COMMERCIALIZED AND CROWDED THESE DAYS, SON. DAEMONS, SEA DEVILS, DALEKS, EVERYONE GOES THERE! WE'LL TRY SOMEWHERE NEW!
MAP OF THE UNIVERSE
YOU'RE RIGHT. THOSE SEA DEVILS JUST TAKE OVER THE BEACH!
LEW STRINGER

WHO TUBE

This issue's selection of *Who*-related videos...

Catch up with over seven hours of Virtual Big Finish Day, which features interviews with Paul McGann, Alex Kingston and many, many more. Go to: *tinyurl.com/VirtualBigFinishDay*

Al Dewar, creative director at Character Options, introduces the latest range of collectable action figures exclusive to B&M Stores. Go to: *tinyurl.com/DoctorWhoFigures*

Discover how the TARDIS' myriad materialisations were achieved in the days before digital TV and effects in this excellent video by Paul Smith. Go to: *tinyurl.com/TARDISTechniques*

Dr. WHO
DALEKS

David J Howe and Jeremy Bentham discuss their passion for *Doctor Who* as part of a short-lived BSB series from around 30 years ago. Go to: *tinyurl.com/ParticularPassion*

A father and daughter team up to make 'TARDIS Shorts' during lockdown. Watch Part One of *The Murder of Peladon*. Go to: *tinyurl.com/MurderofPeladon*

ON TWITTER...

@cavedawes Interesting article in **DWM** 554 about how *Doctor Who* continuity and 'canon' has changed all the time over its long history. Personally, I think *The Timeless Children* will turn out to be a massive myth devised by the Master, and it's all part of his greater plan.

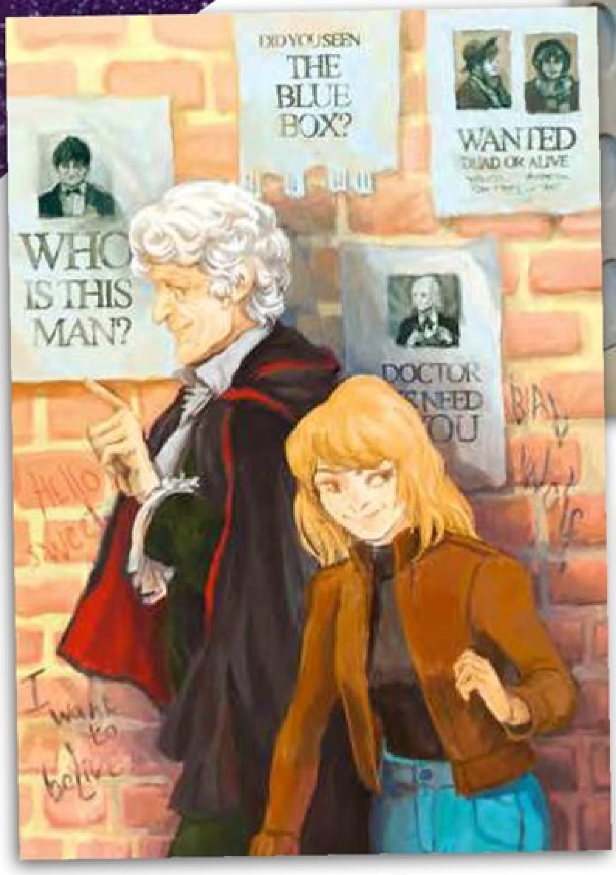
@TLFirth Fantastic article on *Controversial Continuity* in **DWM**! Great to see the information we've had about the Doctor and yet, despite the discrepancies, it's still cohesive somehow. I prefer the mystery rather than knowing.

@bowtieanimation My favourite part of **DWM** 554 was in the Arthur Darvill interview – the unexpected cameo by ET. Such a happy dumpling, all wizened skin, and bony, spindly fingers.

@TimeisRelative2 The article on continuity was glorious. You guys always hit the sweet spot between total love and respect for the show, and remember that it's the daftest and silliest thing in the world.

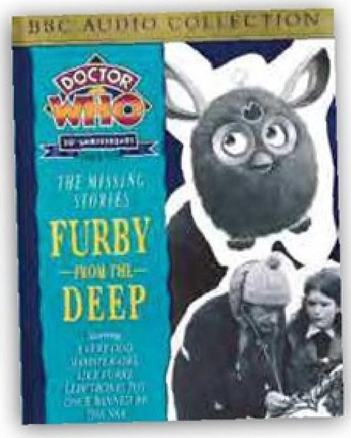
@Jacksamg Reading *Controversial Continuity* in **DWM** is like reading my own thoughts.

@stretchmonkey Fantastic fact in **DWM** 554 in an article by Alan Barnes that the last 'classic' *Who* episode ever broadcast on the BBC (in 1991) was in fact the first episode ever made! (The 1963 'pilot' episode.)



The Third Doctor and Jo by Sasha Kalugina.

Paul Topham's model of the Fourth Doctor's TARDIS.



Marc Michaels' *Fury from the Deep* spoof.

Julian Jones' handmade K9 mask.

BARRY ALDRIDGE EMAIL
I can remember quite a bit from the BSB *Doctor Who* weekend back in 1990. I remember watching the first ever Dalek story on the Saturday and, although I was only seven, I recognised at the time that Hartnell was a great actor. I liked what he did as the Doctor and as I've got older I respect his performance even more.

On the Sunday, I remember watching Patrick Troughton in *The Dominators* and *The Mind Robber*, which made me fall in love with Troughton's Doctor. He is still an all-time favourite of mine today. It was also as part of this weekend that I saw *The Three Doctors* for the first time, and I loved it. For me that BSB Weekend made me much more of a *Doctor Who* fan. It was one of those times I am glad that my family and I got satellite television before it became BSkyB. Such fun!

Alistair McGown's article on the BSB *Doctor Who* Weekend begins on page 32. And if you saw it, do write in to let us know your memories of the event. Of course, some of you are too young to remember...

THE NEXT GENERATION

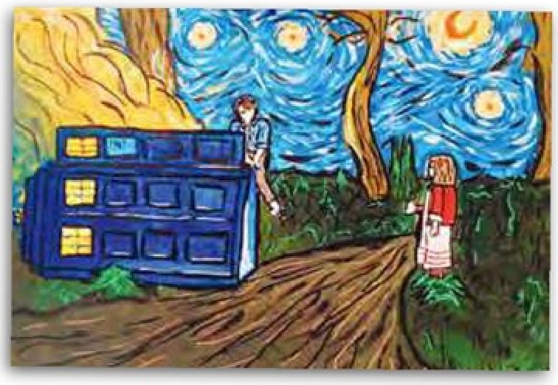
REBECCA SIMMONS EMAIL
Receiving **Doctor Who Magazine** each month brings a little bit of light into my life. Every time a new copy arrives I run through the house to show my dad. The last few months have been quite challenging but having **DWM** made it somewhat easier. I'm not one of those fans who has been watching *Doctor Who* since it started because, frankly, I wasn't born. But having been introduced to it when Jodie Whittaker started playing the Doctor, I immediately fell in love with the show. Since watching Jodie's first series, I have watched all of the other Doctors. I'm a big Whovian!

The Doctor (Jodie Whittaker) in *The Timeless Children* (2020).

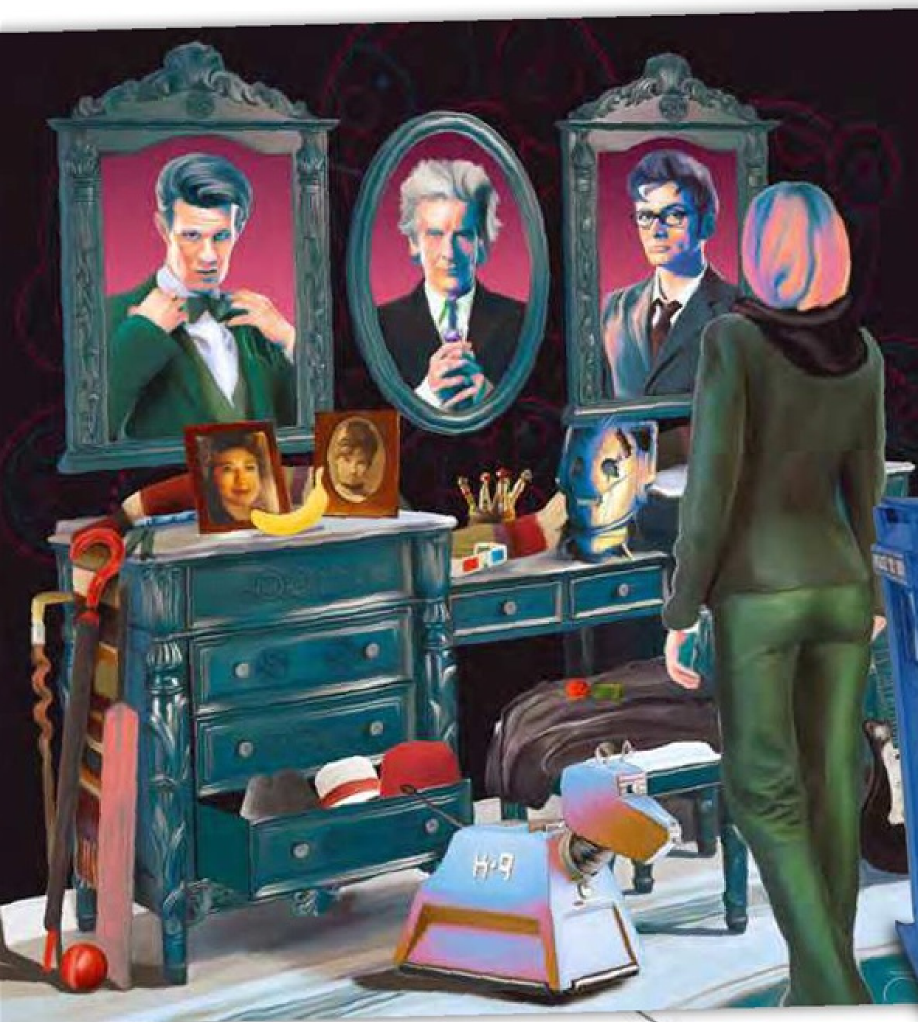
JONATHAN FALCONER (14) GLASGOW
When lockdown started, I was worried. But during this hard time, I've been so overwhelmed with joy. The fans, the people who work on *Doctor Who*, and Big Finish have been brilliant, creating stuff for us to read, watch and listen to. I love the fact that we have all been interacting more. Thanks to fans' *Doctor Who* watchalongs and **Doctor Who Magazine**, my love for *Doctor Who* has grown. I have also discovered I have a talent for making fan artwork for Big Finish episodes on Instagram.

Doctor Who has always been a source of support for me, whether it's watching a good old classic like *Genesis of the Daleks* or Series 12's *Spyfall*. At this hard time, I've found so much support from friends I've met through *Doctor Who*. So I want to say thank you!

As ever, we'd like to thank you all for continuing to support **DWM**. Keep your letters and pictures coming in, as we love hearing from you! **DWM**



Dear Santa by Max Kenney.



Reflections by Jeph Preece.

POLICE BOX
POLICE BOX

Jacob Gould made these TARDIS models out of foam board.

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Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

FILM

MAISIE WILLIAMS
THE OWNERS
IGN

SIX MINUTES TO MIDNIGHT
BASED ON INCREDIBLE TRUE EVENTS
COMING SOON

Sylvester McCoy and **Maisie Williams** are among the cast of *The Owners*, a British-American-French thriller due to be released in the US on 4 September. UK and international release dates will follow.

Billie Piper stars alongside David Thewlis and Sally Hawkins in *Eternal Beauty*, which is released on 18 September and also stars **Penelope Wilton** and **Robert Pugh**.

Six Minutes to Midnight has been rescheduled from its May premiere to a 25 September UK release date. The film, written by and starring Eddie Izzard and Torchwood's **Celyn Jones**, is directed by **Andy Goddard**, who also had a hand in the script. Also in the cast are Judi Dench and Comic Relief Doctor **Jim Broadbent**, alongside **David Schofield**, **Rupert Holliday-Evans**, **Kevin Eldon** and **Toby Hadoke**. The costumes are by **Lucinda Wright** and it's edited by **Mike Jones**.

Billie Piper, Alice Lowe, Penelope Wilton and Robert Pugh in *Eternal Beauty*.

TELEVISION

The second series of *A Discovery of Witches* is currently in post production. **Sarah Dollard** is on the writing team, as is **Pete McTighe**, who's also an executive producer alongside **Jane Tranter.** It's being produced by Bad Wolf for Sky Productions, with **Farren Blackburn** directing.

The third series of *In the Long Run* will finish on Sky One on Thursday 27 August and will then be available on NOW TV for catch-up. Joining series regular **Bill Bailey** are **Jo Martin**, **Ellen Thomas** and **Steve Toussaint**.

Jo Martin in *Holby City*.

Nigel Plaskitt and Hartley Hare from *Pipkins* in the 1970s.

The team behind the much-loved children's series *Pipkins* has reunited for a new 34-episode live-action puppet show. **Nigel Plaskitt** is the co-creator, co-executive producer, co-producer and performer in the pre-school programme *Monty & Co*, which is broadcast at 1.45pm every Saturday and Sunday and is then available on BBC iPlayer.

AUDIO

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DC

Neil Gaiman's *The Sandman* has been produced by Audible with an all-star cast. Gaiman himself narrates, while **Arthur Darvill** plays William Shakespeare. **Michael Sheen** is Lucifer, Comic Relief Doctor **Joanna Lumley** is Lady Johanna Constantine and **Paterson Joseph** is the Demon Choronzon. **Sagar Arya**, **Don Gilet**, **Joseph Marcell**, **Jessica Martin**, **Kerry Shale** and **Ellen Thomas** are also featured, as are several Big Finish *Doctor Who* actors, including **Toby Longworth**, **Blake Ritson** and **Cliff Chapman**.

MUSIC

In September **Nicola Bryant** is due to appear in a music video for the progressive rock band The Rogues of Calm. She's also just signed up to appear in a movie – an action-thriller called *Midas* starring Karl Urban, which starts filming early next year.

AWARDS

Douglas Mackinnon.

Jo Martin received the award for Best Female Performance in TV at the Screen Nation film and TV awards 2020, for her work on *Doctor Who*, *Holby City* and *Fleabag*.

Neil Gaiman and **Douglas Mackinnon** took away the Hugo Award for Best Dramatic Presentation, Long Form at the 2020 Hugo Awards for the **David Tennant**/**Michael Sheen**-starring *Good Omens*.

TOBY HADOKE

OBITUARIES

Maurice Roëves.

Daniel Martin.

Seb Patrick.

Maurice Roëves, who played Stotz in *The Caves of Androzani*, died on 14 July, aged 83.

Daniel Martin, the respected *NME* journalist who also provided *The Guardian*'s popular episode-by-episode reactions to *Doctor Who* for the past decade, died on 25 July at the age of 41.

Another fan commentator who turned his attention to professional writing (for publications such as *Empire* and *When Saturday Comes*), **Seb Patrick** created the Sylvester McCoy-era-loving website *Unlimited Rice Pudding*. He died on 2 August, aged 37.

THIS MONTH IN... 1979

THURSDAY 6 SEPTEMBER

The Doctor (Tom Baker) and Soldeed (Graham Crowden) in *The Horns of Nimon* (1979-80).

The Voyage of the Space Beagle by AE van Vogt, first published in 1950.

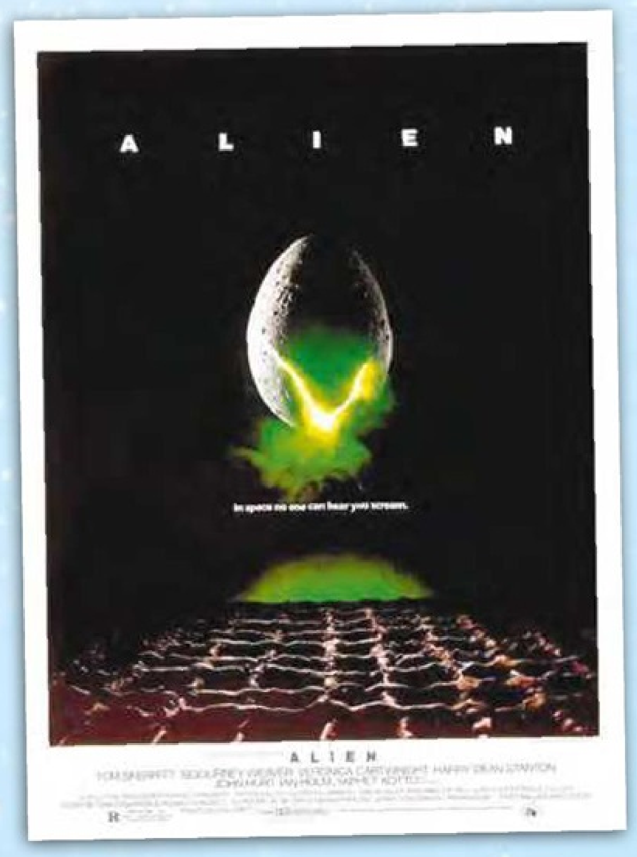
A stray cat is found seconds before a Dalek mutant attacks a soldier in *Resurrection of the Daleks* (1984).

The original *Alien* was released in 1979.

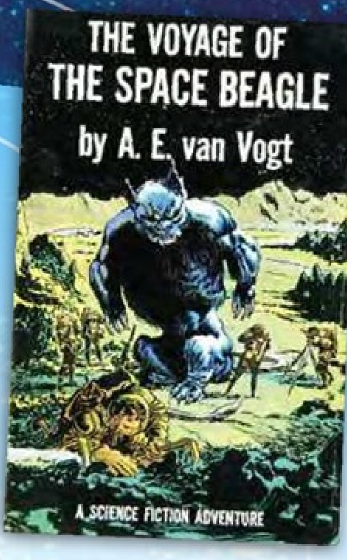
These days, *Alien* is a film franchise, with its founding myth provided by seven space truckers who were hunted down by a hideous 'xenomorph' with a ghastly means of reproduction. In 1979 Ridley Scott's original film was a sensation. Its UK premiere at the Odeon Leicester Square on 6 September was preceded by reports of the notorious 'chest-bursting' suffered by (future War Doctor) John Hurt – and the violent physical reactions it elicited in US cinemagoers.

Among those who dared to view *Alien* in its first few weeks were Tom Baker, his then companion Lalla Ward, and Graham Crowden – around the time he and Baker jointly feasted on the scenery while recording *The Horns of Nimon* at BBC Television Centre, in which Crowden played the demented Soldeed. On the DVD commentary track for that story, Ward recalled how all three went to the cinema when "*The Alien* [sic] had just opened, and it was a big movie, a big to-do... And Tom said, in the middle of this cinema – it was when they were desperately trying to work out how to kill the alien, and they thought the alien was down in the basement somewhere, but they weren't quite sure how to kill it – and Tom said, in this booming voice in the Odeon Leicester Square, 'Why don't they all just go down to the hold and BORE THE ALIEN TO DEATH?' And the whole cinema fell apart with laughter..."

When *Alien* premiered, the Doctor had most recently been seen lounging aboard the spotlessly white, sofa-bedecked bridge of dreadlocked Movellans in the first episode of *Destiny of the Daleks*. The contrast with the scuzzy, rambling environs of *Alien*'s spaceship the *Nostromo* could scarcely have been greater. But as it turned out, *Alien* was the future of *Doctor Who*. The next year's *Warriors' Gate* (1980) had the Doctor and Romana meeting the bonus-obsessed crew members of a scuzzy, rambling commercial privateer...


A L I E N
In space no one can hear you scream.
ALIEN

The Daleks next returned in *Resurrection of the Daleks* (1984) – in which, at one point, the next Doctor thinks he's tracked down a scuttling Dalek mutant in a warehouse, only to uncover a stray cat. Then the *actual* mutant pounces on the neck of a UNIT soldier, clearly referencing the scene in which *Nostromo* engineer Brett (Harry Dean Stanton) is attacked by the xenomorph just after uncovering Jones, the spaceship's cat. Later, when diseased Daleks start squirting white fluid from their joints, one is irresistibly reminded of the moment when science officer Ash (Ian Holm) is revealed to be an android, with similarly messy consequences. *Resurrection* writer Eric Saward had previously given us a bonus-obsessed crew aboard a scuzzy, rambling commercial space freighter, being stalked by something extraterrestrial in *Earthshock* (1982) – a story that saw companion Tegan donning overalls and lugging a Cybergun just like the iconic Ripley (Sigourney Weaver), the last survivor of the *Nostromo*.



There are many more examples in 1980s *Doctor Who*. But if Tom Baker was bored, perhaps it was because he sensed that he'd seen something similar before, in *The Ark in Space* (1975) – where the alien Wirrn were seen to gestate their young inside humans, very like a particular "genus of wasps that paralyses caterpillars and lays its eggs in their bodies... Strange how the same life patterns recur throughout the universe."

Strange indeed, because in his *BFI Film Classics* volume on *Alien* (2014), critic Roger Luckhurst proposes that one of the unacknowledged sources for the film was AE Van Vogt's short story *Discord in Scarlet* (1939), in which an alien hunts down the crew of the *Space Beagle* and lays its eggs inside them – a life cycle that crew biologist Smith compares to that of "a certain species of wasp back home on the earth" [sic]. The story was later incorporated into *The Voyage of the Space Beagle* (1950) – reissued in the UK by Panther in 1973, the year before *The Ark in Space* was written...

A common ancestor, perhaps?

ALAN BARNES

ALSO THIS MONTH

Monday the 10th

The TV correspondent for the *Reading Evening Post* thought that writer Terry Nation had "gone a little overboard on the horror stakes" with the slave-labour scenes in the second episode of *Destiny of the Daleks*: "I know that his Daleks serials have never meant to be a bundle of laughs, but the setting for this current one is like something out of Siberia with a touch of Buchenwald."

Romana (Lalla Ward) with the slave workers in *Destiny of the Daleks* (1979); Terry Nation.

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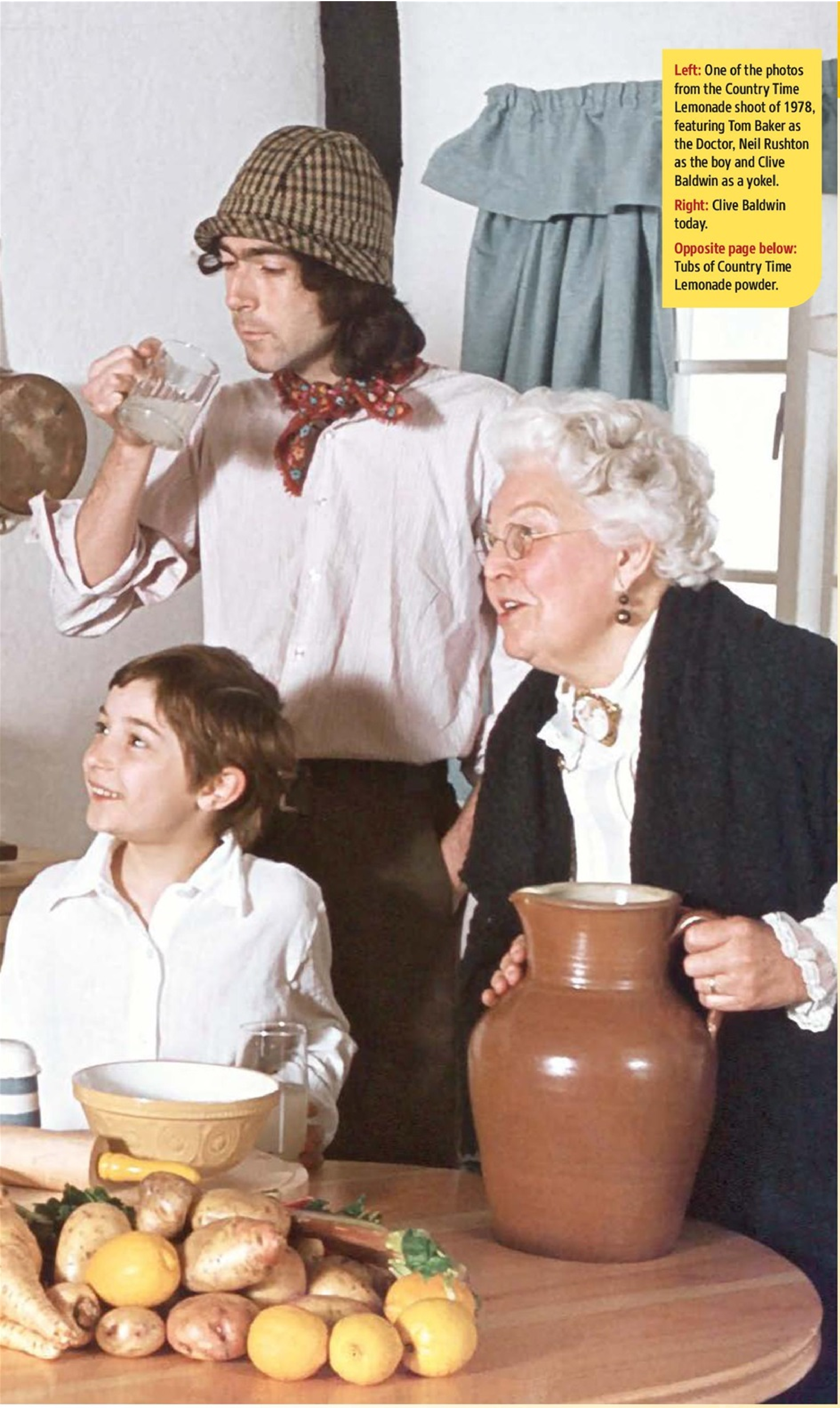
LEMONADE FLAVOR
DRINK MIX

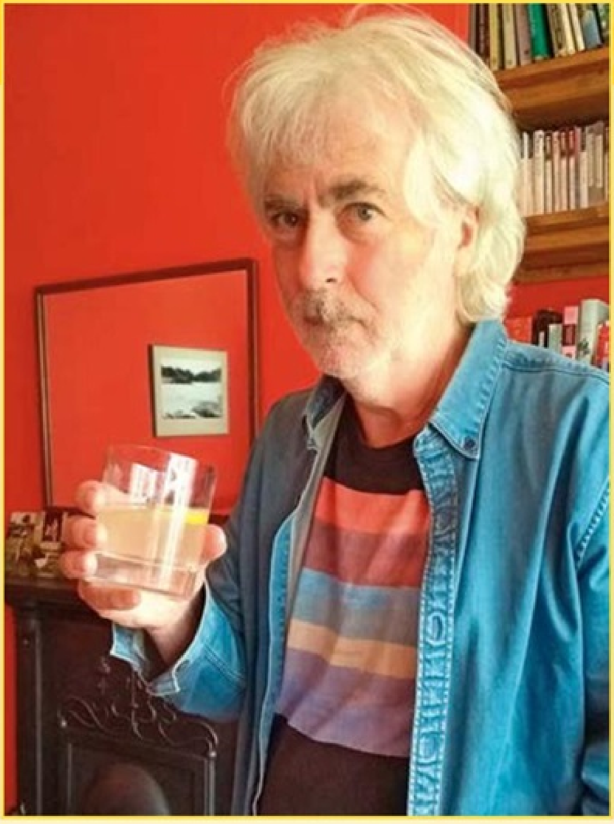
In 1978 Tom Baker starred as the Doctor in an ambitious promotion for a new brand of lemonade. It was an escapade that few knew anything about. Until now... Feature by **EMILY COOK**



Left: One of the photos from the Country Time Lemonade shoot of 1978, featuring Tom Baker as the Doctor, Neil Rushton as the boy and Clive Baldwin as a yokel.

Right: Clive Baldwin today.

Opposite page below: Tubs of Country Time Lemonade powder.



> **"Somebody came up with the idea of a time-travel-themed advert and managed to get Tom Baker involved."**
>
> CLIVE BALDWIN

Twitter can be a minefield. It can also be a treasure-trove of discoveries. *Doctor Who* fans' interest was piqued on the evening of 13 July when Twitter user Clara Alder posted four previously unpublished pictures of Tom Baker in costume as the Doctor.

"In 1978 my dad was working as a photographic assistant and somehow actually ended up in a photoshoot with Tom Baker/4th Doctor. A time/*Doctor Who* themed internal ad for lemonade. He's the one in the hat," she tweeted.

Naturally, **Doctor Who Magazine** was intrigued, so we made contact with Clara.

"I don't use Twitter enough to have any sort of a presence, so I thought probably nobody would even *see* my tweet," she says. "But I did always wonder if the photos were unusual and if any fans might be interested in them. I'd thought about posting the photos lots of times before but never found a proper reason to. It wasn't until your tweet, Emily, asking for tenuous claims to fame that I thought, 'These fit, so I'll reply with them and if anybody finds them interesting, even better! I was definitely surprised at the level of interest – but I think dad was more surprised!"

Clara kindly put **DWM** in touch with her dad, Clive Baldwin. What can he tell us about these intriguing photos?

"It's fascinating that this has come up after all this time," says Clive. "I was working as a junior assistant at our company – Sales, Promotion and Merchandising Ltd – when the photos were taken. We had this little photographic studio in the middle of Mayfair. It sounds very exotic, but the guy who set up the company used to work for BP, so BP was the main client. We spent most of the time photographing oil cans. But occasionally we got these little jobs creating promotional material for product launch conferences. Our advertising manager, a chap called Keith Hudson, used to work for General Foods, so he was able to get them as a client."

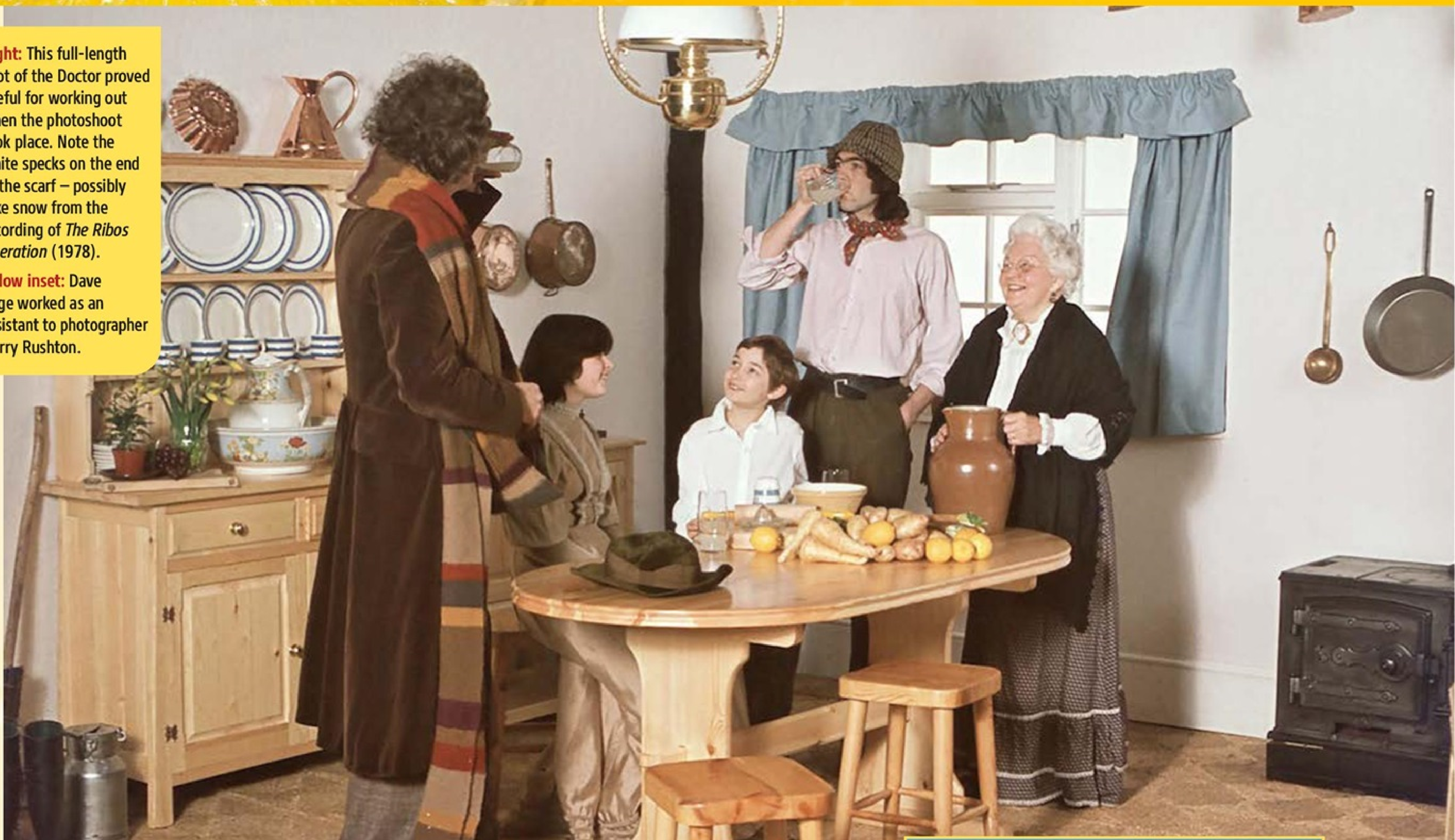
In 1975, the American company General Foods launched Country Time Lemonade, a lemon-flavoured powdered drink mix, in the United States. Three years later they decided to launch the product in the UK.

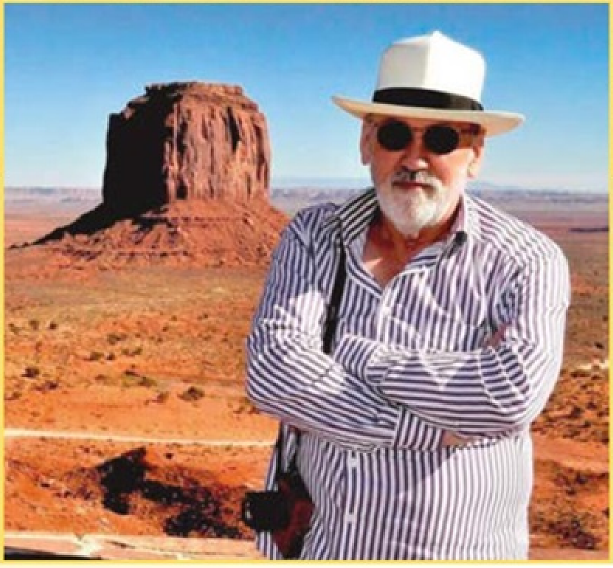
"General Foods arranged this big launch conference in 1978 to try to sell supermarket executives the idea of stocking their new product in their shops," explains Clive. "Launch conferences usually have a lot of speakers talking with support slides which would be copy, bar charts, graphs... it's incredibly boring. They wanted to liven it up a bit by getting a big star in somehow. Somebody came up with the idea of a time-travel-themed advert and managed to get Tom Baker involved."

The photographs Clara posted were some of the shots taken as part of a photoshoot for this advert. They show a Victorian →

Right: This full-length shot of the Doctor proved useful for working out when the photoshoot took place. Note the white specks on the end of the scarf – possibly fake snow from the recording of *The Ribos Operation* (1978).

Below inset: Dave Page worked as an assistant to photographer Gerry Rushton.





→ kitchen scene featuring Tom as the Doctor, two children, a granny and Clive.

"It was an all-day shoot with Tom," Clive remembers. "We built the set then everybody got dressed up and into their positions. The old lady was the only paid professional model hired for the shoot [from an agency called Top Models]. I was quite junior, which is why I'm in the pictures rather than actually doing anything. It was a case of, 'Clive, you're only an assistant's assistant, we'll get you in to be a local yokel.' For the rest of the set-up they thought, 'We need a couple of kids, so we'll use our kids.' That was probably a lot cheaper than organising several different models from different places. And it wasn't as if they were particularly demanding parts. There was no real acting involved, we just went through various different shots."

The shots were taken by photographer Gerry Rushton, who passed away in 2013. The boy in the photos is his son Neil, so **DWM** tracked him down to see what he could remember of the occasion. "My dad was a commercial photographer," says Neil. "He worked for lots of different companies and I would sometimes be involved in the photoshoots – I remember I did one promoting children's wear for Burberry.

"I don't think I was told much about this Tom Baker shoot before we went. It was just a case of, 'You're going to work with Dad today.' They wanted a 2.4 family and needed a small boy. That's how I ended up being in it. Basically, I was child labour." Neil laughs. "I'm only joking. It was great fun! I used to watch *Doctor Who* a lot so being photographed with Doctor Who was a very big thing for a seven-year-old kid.

"I reckon there were around 1,000 images for the whole thing."

DAVE PAGE

"When Tom Baker arrived I remember asking him where K9 was. He said he had to leave him at home because he wasn't very well. I was gutted because that's what I was waiting for, to meet K9. Then when Tom had to leave, he told me had to go and take K9 out for a walk.

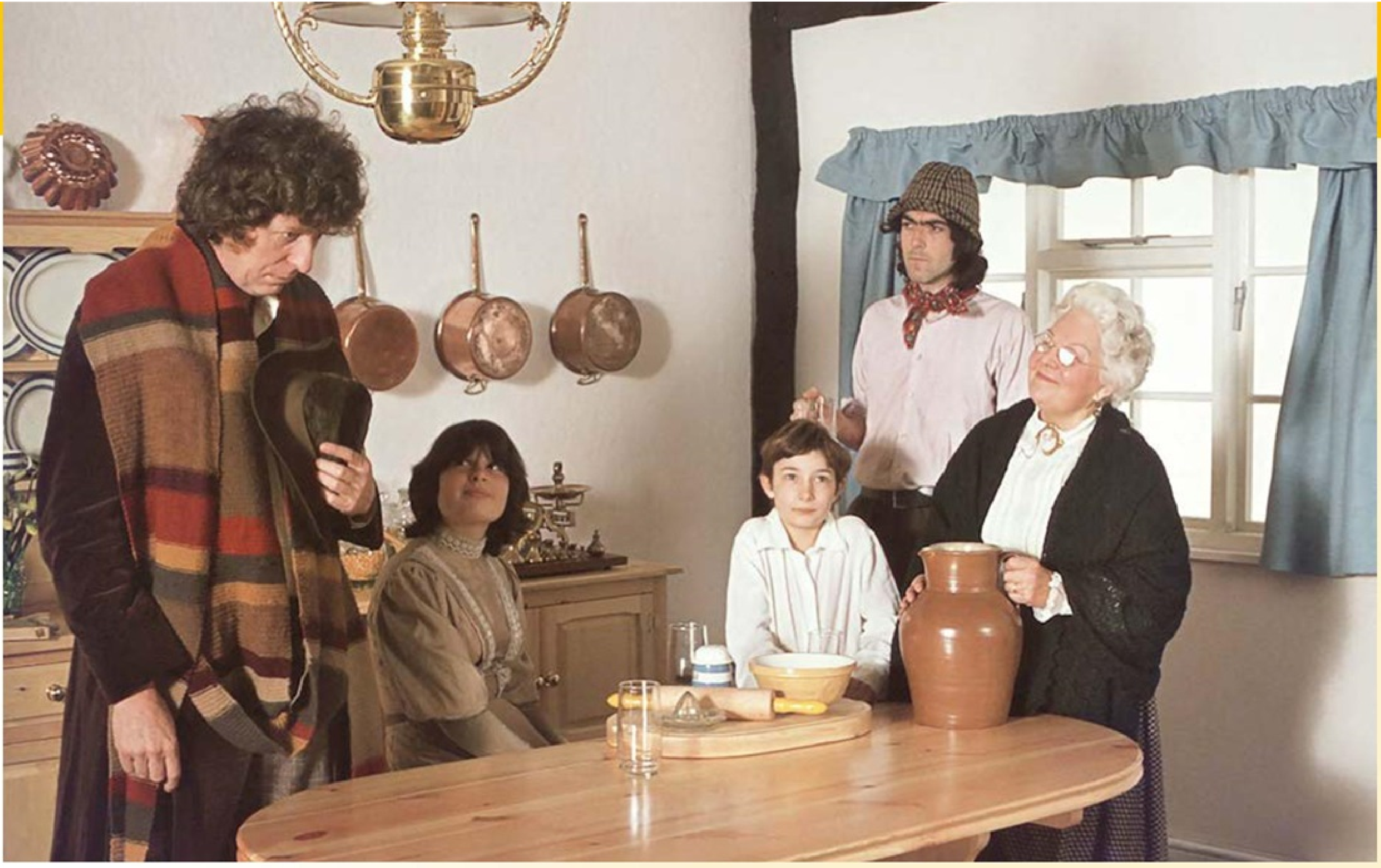
"It was a very exciting job to do with my dad. I told all the kids at school afterwards. Most of them didn't believe me because I didn't have the picture to show them and say, 'Look, that's me with Tom Baker!' Gosh, this was a long time ago now. I'm a bit surprised that my past is being dragged up so nicely like this."

Clive says he's "not totally sure who the little girl in the picture is. She may be the daughter of Keith Hudson, the advertising manager. It's a shame this didn't crop up some years earlier when Gerry was still alive, because he would have a lot to say about it. Dave Page was his assistant. He may remember more than me..."

"Yes, the girl might have been Keith's daughter," says Dave. "Tom Baker was great with the kids. My nephew was there as well. He was about eight or nine at the time so we used him for some shots, but he's not in Clive's pictures. The pictures Clive gave you are from just one of the days in studio. It wasn't one shoot.

"I worked on this lemonade advert for *months*," Dave continues. "I shot different bits and pieces all over the place. I had to go and shoot the opening entrance of the sun rising behind General Foods at about five o'clock in the morning. I remember doing that with Keith Hudson. We went and shot some stuff inside, showing how they make their products. And I remember I went out and shot this TARDIS – it was a real police box – on the side of the A1, north of Stevenage. Tom wasn't there for that. We only contracted Tom to come and do certain bits when we needed his face. It was probably about three or four separate days that we worked with Tom over a month or two."

Where else was Tom photographed? "Hold on, this was over 40 years ago!" Dave says, laughing. "I'm retired now – pushing 70, as you might have guessed – so I really can't remember all the imagery we put into it. We might have gone to Hyde Park. I don't think we did anything at the Beeb. We did



Left: The left side of Tom Baker's face isn't visible in the Country Time photos, to disguise the fact that he'd been bitten by a dog.

Below left: Tom Baker as the Doctor and Mary Tamm as Romana during production of *The Ribos Operation*.

Below right: Tom wore a plaster over his injury in this publicity shot from *The Ribos Operation*, taken on 25 April 1978.

cutaways at our studio in Mayfair to get some shots of him holding the product or maybe mixing the lemonade. There were *loads* of photographs of him. I'm hazarding a guess here but I reckon there were around 1,000 images for the whole thing. It was an animated stills shoot, you see – a huge audiovisual sequence to show on the big screen at General Foods' conference to launch Country Time Lemonade. It had a big long storyline – a whole scripted story starring Tom as the Doctor."

Dave recalls the storyline as follows: "The Doctor is flying around in the TARDIS. He goes back in time and meets a little old lady who makes this lovely lemonade – these are the pictures you've seen that Clive sent you. The old lady gives him some lemonade to taste and the Doctor says, 'Oh, that's fantastic! How do you make it?' She tells him the ingredients she uses to make the lemonade, then the Doctor zooms forward, back to today's date – or as it was then, the 70s – and goes to General Foods to tell them how to make it. He says, 'Look guys, I've just been back in time and I met this little old lady who made this wonderful lemonade. Here's how you make it... Put it in a packet and you can sell it.' And – ta-da! – they make Country Time Lemonade. That's the gist of the whole thing.

"It would most likely have been Keith Hudson who devised the script," Dave adds. "Tom read lines for a voice-over with a director. Then I don't know who edited it, but some AV programmer compiled it all together. I think the AV lasted about 15 minutes. There were a dozen slide projectors all linked together that brought up the slides in a very fast sequence, so you got quite a lot of animation. It was a large show."

The General Foods conference showcasing the launch of Country Time Lemonade took place some time in late 1978. "I couldn't tell you exactly when it was because I haven't got my job book for that far back," says Dave. "But I do remember it was cold. It was later in the year, possibly November-ish. The conference was held in a hotel in a place called Wideopen, just north of Newcastle. I went as a fly on the wall to photograph the event. Tom came with us as well. →

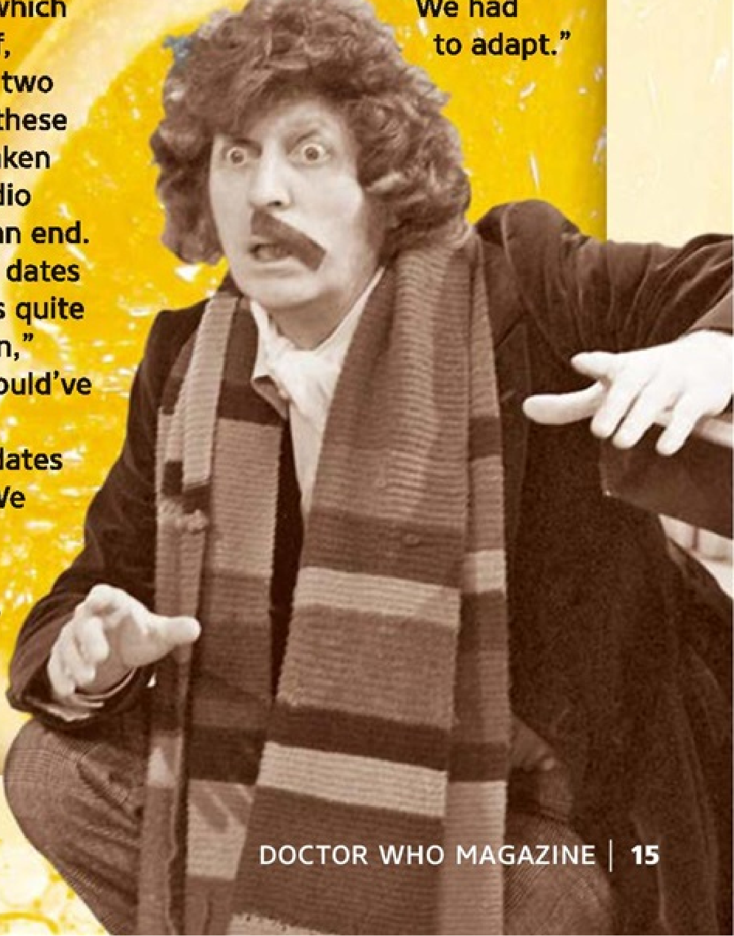
SCARF DATING

"It was definitely 1978," says Clive, trying to recall the date of his photo shoot with Tom Baker. "I can't be more specific than that. Infuriatingly, I still possess two of the studio's dairies from 1979 and 1980, but I didn't manage to retrieve the 78 diary. If I had, I could give you the exact dates."

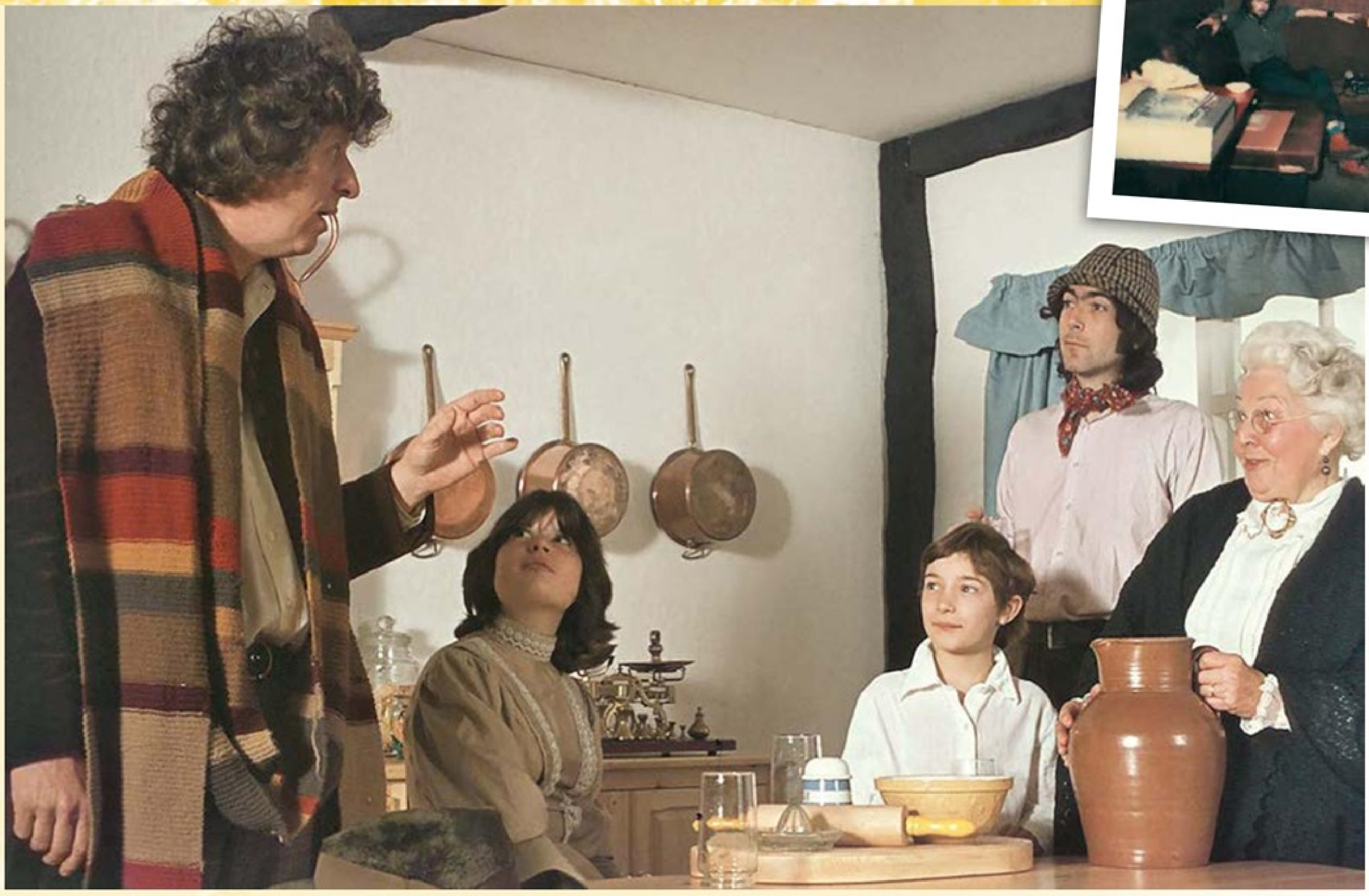
DWM has done some detective work and, thanks to Alister Pearson's extensive knowledge of the Fourth Doctor's scarf, we've deduced that the photos musts have been taken before location filming commenced for *The Pirate Planet* on 1 May 1978. During work on that story, a purple block in Tom's scarf was bleached by an unknown substance, resulting in the purple wool turning partially yellow. In Clive's photo showing Tom full-length, you can see that purple block is not yet affected. And it's reasonable to assume that the white speckles on the scarf are particles of fake snow from *The Ribos Operation*, the story in which Tom first wore that scarf, which was composed of two 'old' scarves. Therefore these shots must have been taken after 25 April, when studio work on *Ribos* came to an end.

"If you think the scarf dates it, your detective work is quite plausible – probable even," says Clive, adding: "It would've been a weekday." This narrows down possible dates to 26, 27 and 28 April. We know that on 25 April Tom was engaged for a *Ribos Operation* photo call, in which he wore a plaster on the left side of his lip following a dog bite. Is this perhaps why we can't see the left side of Tom's face in the subsequent Country Time shots?

"Yes! You're dead right," says Dave. "We had to cover it up. We used his face the other way round on the close-ups and made sure he didn't look straight on. We had to adapt."



Secret LEMONADE DRINKER



Above: Clive Baldwin and Dave Page in the reception of Sales, Promotion and Merchandising at 30 Bourdon Street, London.

Left: Sadly, only six photos from the Country Time photoshoot with Tom Baker are known to have survived.

Below left: The Bourdon Street building became the studio of celebrated photographer Terence Donovan.

Below left inset: The City of Westminster plaque for Donovan, with its inaccurate date.

→ We went up by train together, Kings Cross to Newcastle.

"The conference lasted for two or three days. It was full of punters: prospective purchasers, food suppliers. General Foods put them up in this hotel, wined them and dined them, and had this big conference. When Tom came on the stage we had all the noise from the TARDIS, I remember that. He introduced the product and the audiovisual we shot. Tom came on again afterwards to say a few bits then he went to sign lots of pictures for people. One of the nice shots we took of him, we got about 250 or 300 printed for him to sign and he sat down in the corner and signed them all. And then there was the cabaret afterwards. Ron Moody, the actor from *Oliver!*, was there for the cabaret. It was a big conference."

Despite General Foods' best efforts, Country Time Lemonade wasn't a hit in the UK. "It's a shame. It was quite nice stuff, actually," says Dave. "Cloudy, old-fashioned lemonade. Sharp, fizzy, refreshing."
The drink remains available in America, however. General Foods having merged with Kraft Foods in 1989, it's currently owned by the Kraft Heinz Company.

Of course, the big question is whatever happened to the 1,000 photos that comprised the *Doctor Who*-themed audiovisual? "When we finished the show, Sales, Promotion and Merchandising would have archived them for x amount of years. Then when it becomes too old, covered in too much dust, no one wants it and it's not your client any more, you bin it. Sales, Promotion and Merchandising – SPAM we used to call them – has gone now. I think Clive is the only guy who's got anything, I'm afraid."

"The shots I have are probably the only remaining shots in existence," Clive confirms. "They would have been the rejects. Once the shoot was done and they'd gone through and picked out the ones they wanted, I probably just mounted the ones that were left on the film unused. I might even have picked them out of the bin, you know. It's quite possible they went in the bin and I thought, 'They're pictures of me with Tom Baker, I think I'll keep those for myself.'

"They've been sat in a little box for decades doing nothing. A few years ago my daughter Clara prompted me to get them scanned so we'd have them on a computer. I do have two other shots but one of them doesn't have Tom Baker in and he's a bit obscured in the other. The ones that went to the show would have been better that what I have, but I would think they've been lost to history. Probably long gone in the bin. Or it's not impossible they're sitting in a box in someone's loft somewhere.. Maybe one day someone will find them!" **DWM**

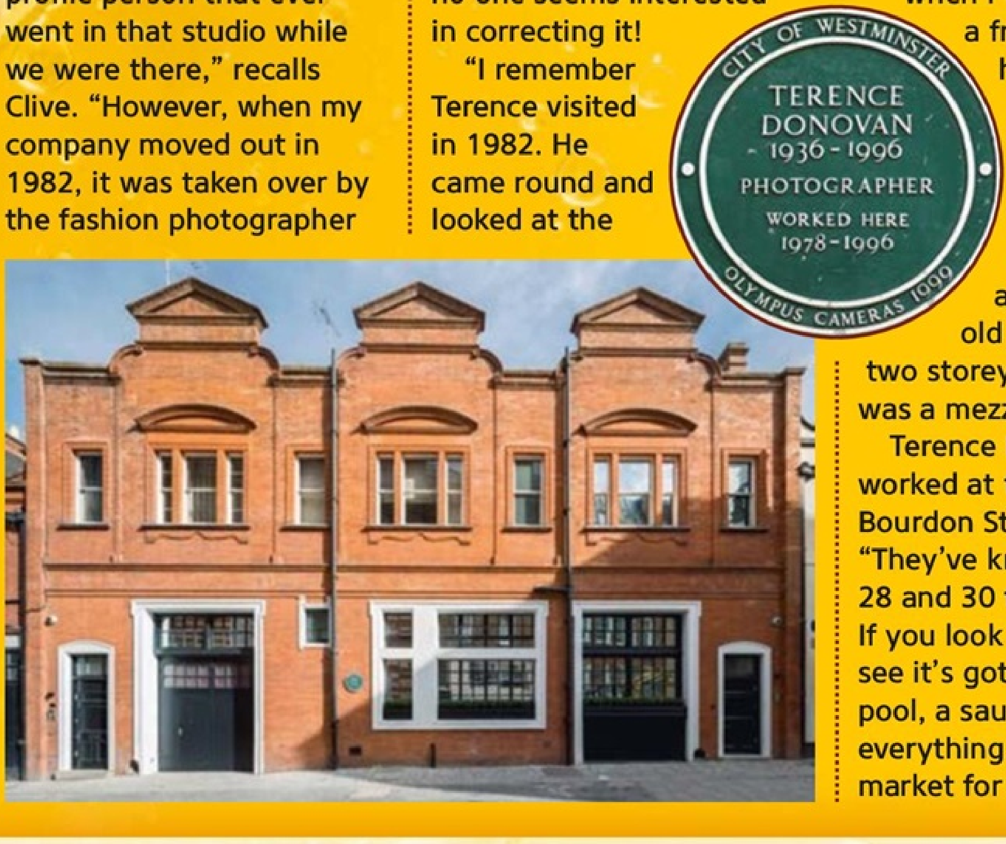
GENERAL FOODS
COUNTRY TIME
LEMONADE
FLAVOR

CELEBRITY STUDIO

Clive's photos were shot at Sales, Promotion and Merchandising's studio in Mayfair, just off the top of Berkeley Square at 30 Bourdon Street. "Tom Baker was probably the highest profile person that ever went in that studio while we were there," recalls Clive. "However, when my company moved out in 1982, it was taken over by the fashion photographer Terence Donovan. There's a plaque outside the building which states in error that he took over in 1978. Despite phoning Westminster Council, the Terence Donovan Trust and the Open Plaque Society, no one seems interested in correcting it!

"I remember Terence visited in 1982. He came round and looked at the studio and was very full of his plans to change things and to repaint it. When we were there, the studio was painted completely black and Terence came in and said, 'I'm going to paint it white.' And sure enough, when I went back with a friend a year later he'd painted it all white. It looked really spick and span and gleaming. The studio itself was an old mews, an old stable. It was two storeys high and there was a mezzanine floor."

Terence Donovan worked at the studio on 30 Bourdon Street until 1996. "They've knocked number 28 and 30 together now. If you look online, you'll see it's got a swimming pool, a sauna, a gym and everything. It's on the market for £18 million."



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A NEAR-DEATH EXPERIENCE

Fifty years ago, *Doctor Who*'s future hung in the balance – long after Jon Pertwee had been hired to play the Third Doctor. How was the series saved? And what informed the new era that began in 1971?

Feature by **ALAN BARNES**

They say that if the ravens ever fly away, then the Tower of London will fall. It might have seemed like a not-dissimilar omen when, on Saturday 3 January 1970, after a futile and fruitless 18 months as a producer for the Associated British Picture Corporation, former BBC Drama head Sydney Newman boarded a plane in London and flew back to his native Canada, seemingly for good. At 5.15pm that very day *Doctor Who*, the programme Newman had done so much to create, returned to British television screens following a six-month hiatus, its longest ever off-screen break...

Returning for the last time, perhaps.

True, the programme was now made in colour. True, it had a new leading man in the form of comic actor Jon Pertwee. True, it had a revised, Earth-based format. However, the episode count for its new seventh season had been slashed – to just 25, from the 46 episodes shown in previous Doctor Patrick Troughton's final year. And neither Pertwee nor his new co-star Caroline John, playing Liz Shaw, had been contracted beyond the end of production on the new season, with the final episode of the parallel-world thriller *Inferno* scheduled to record at the end of March.

There's a parallel world where *Doctor Who* ended with Episode 7 of *Inferno*; with the Doctor beseeching his military comrade Brigadier Lethbridge-Stewart to "put on a smile" and leading him off. And that was it: no other Doctors. No Master, no Davros, no fandom, no 21st-century revival. Maybe no old episodes, even, given that BBC Enterprises would have had less reason than ever to preserve 16mm film recordings of an ex-series that was no longer in production. In which case: no videos, no restorations, no boxed Blu-ray sets. Reduced to the odd recollection in an afternoon nostalgia television show; a few lines in the pages of an old *Blue Peter* annual...

How close did *Doctor Who* come to meeting such an ignominious end? Perhaps very.

THERE'S A PARALLEL WORLD WHERE DOCTOR WHO ENDED WITH EPISODE 7 OF INFERNO.

The previous October, Derrick Sherwin, the sixth season's story editor-turned-stopgap producer, had been moved on to support his former *Doctor Who* colleague Peter Bryant on the thriller series *Paul Temple*. His replacement was Barry Letts, an actor-turned-director with no production experience whatsoever. In his autobiography *Who & Me* (2009), Letts claimed there were two reasons why he was asked to take over: "Firstly, the viewing figures were so low that the line was in danger of going off the bottom of the graph in the office... The second reason? Nobody else would take it on. It was being given a last chance. Part of my brief was to find a replacement for the Saturday slot if the decision was taken to dump it."

Two phrases leap out. Firstly, "Nobody else would take it on" – which suggests that every established producer thought the programme likely to fail and didn't want to be tainted by that failure. But Letts saw producing *Doctor Who* as a way to advance his chosen career, since "it would get my name known at the Beeb, and I'd be in a much better position for getting jobs as a director..."

The second phrase? "It was being given a last chance" – 'last' implying that the programme had been given previous chances. And it had. But even though the arrival of Patrick Troughton's Second Doctor in 1966 had seen the average viewing figure for each *Doctor Who* serial rise well above the all-time low of 4.8 million scored by his predecessor's penultimate adventure, *The Smugglers* (1966), the numbers had never returned to the ten, 11 and 12 millions of the programme's early seasons.

However: *The Web of Fear* (1968) – in which the regular army faced up to an incursion of Yeti in the London Underground – had, on average, been the highest rated story of the series' fifth year. Bryant and Sherwin clearly viewed it as a formula worth repeating, which they did in Sherwin's self-penned *The Invasion* (1968) – a near-contemporaneous eight-parter, this time featuring the Cybermen, that established the Doctor as an ally of the paramilitary UNIT organisation headed by *The Web of Fear*'s CO, Lethbridge-Stewart (now promoted to Brigadier). →

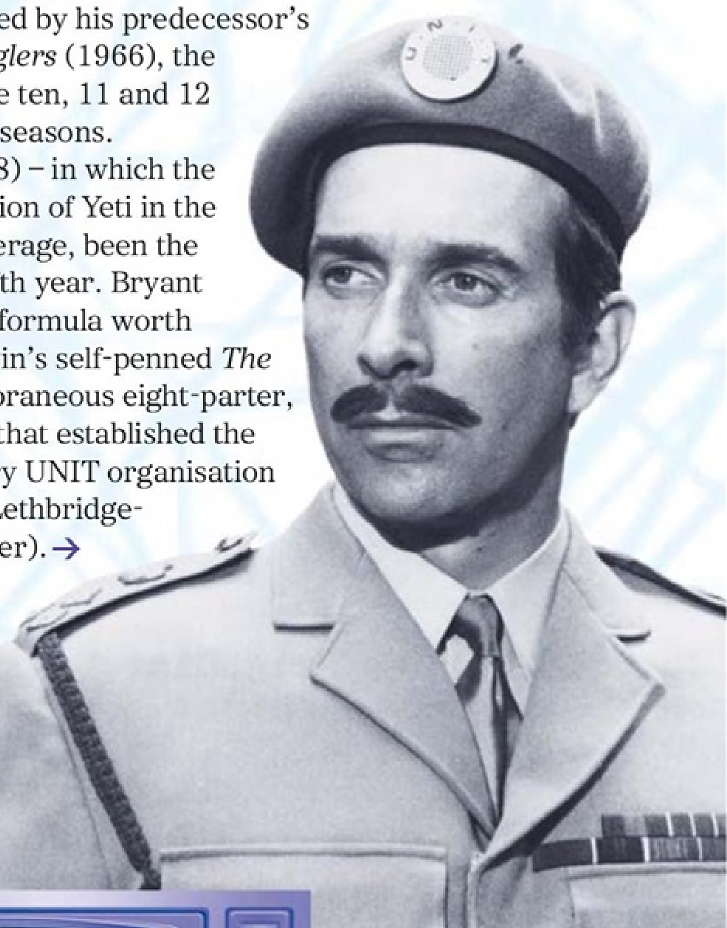
Opposite page: Jon Pertwee was cast as the Doctor in 1969.

Above: Barry Letts, the producer of *Doctor Who* from 1970.

Left: Sydney Newman, the BBC executive who helped to create *Doctor Who*.

Below right: Brigadier Lethbridge-Stewart (Nicholas Courtney) in *The Invasion* (1968).

Below left: This closing sequence from Episode 7 of *Inferno* (1970), featuring the Doctor and the Brigadier, could have marked the end of the entire series.



Above left: Jon Pertwee, accompanied by a Yeti, is introduced to the press as the new Doctor on 17 June 1969.

Above centre: Jason King (Peter Wyngarde), Stewart Sullivan (Joel Fabiani) and Annabel Hurst (Rosemary Nicols) in *Six Days*, the first episode of *Department S* (1969). Photo © ITC Entertainment Group.

Above right: John Steed (Patrick Macnee) and Tara King (Linda Thorson) in *The Avengers* episode *Super Secret Cypher Snatch* (1968). Photo © Studiocanal.

Right: Caroline John, recently cast as Liz Shaw in *Doctor Who*, pictured at BBC Television Centre in 1969.

→ Troughton's decision to leave prompted the team to formalise plans for a change of direction. On New Year's Eve 1968, Sherwin informed the BBC Copyright Department that: "We are introducing a new actor to play Doctor Who... We intend to continue with UNIT and consequently Lethbridge-Stewart." Midway through February 1969, writer Robert Holmes was briefed to begin working on a storyline for the now exiled-to-Earth next Doctor's first adventure.

In the meantime, in January, a new series had made its debut on London Weekend Television. *Department S*, co-created by former *Doctor Who* story editor Dennis Spooner, was the latest in a long line of James Bond-influenced spy/crime/adventure hybrids developed by Lew Grade's ITC Entertainment with an eye on exports to the lucrative American market. In **DWM** 273, Andrew Pixley noted how *Department S*'s troika of protagonists were "flamboyant freelance crime novelist Jason King (complete with ruffled shirts and fancy car), assisted by the more conventional authority figure of Stewart Sullivan and the serious-but-beautiful figure of data analyst Annabelle Hurst."

But if *Department S*, and the late 60s vogue for 'spy-fi' in general, had any bearing on the development of the team comprising the freelance, ruffle-shirted, fancy car-owning Third Doctor, the authority figure of the Brigadier and the serious but seriously leggy Cambridge scientist Liz, it was all a little late – because *Doctor Who* was investing heavily in a fashion that was fast on its way out. The sixth series of ABC-TV's *The Avengers*, one of the more successful British TV productions to screen during US primetime, crashed opposite *Rowan & Martin's Laugh-In* on America's ABC network, prompting its cancellation in 1969. Released in December, *On Her Majesty's Secret Service*, the first and only film to star Australian model George Lazenby as James Bond, ended up taking roughly half the global box-office receipts of its precursor, *You Only Live Twice* (1967).

And then the business model on which Lew Grade's ITC empire had been founded collapsed. Complicated tax changes in the 1969 budget had left Grade as one of five "Television tycoons crying in the wilderness" – as a *Times* headline on that strangely significant date of Saturday 3 January 1970 had it. Fundamentally, the ITV companies had found their income from advertising receipts being taxed at a far lower threshold than before. "The bonanza days of ITV are over," moaned ITA chairman Lord Aylestone, quoted in the piece. "No longer is there a licence to print money."

ITC-distributed series including *Department S*, *Randall and Hopkirk (Deceased)* and *Strange Report* finished filming in 1969. In future, glossy film series would have to be sold to America in advance of production, not after the fact. Hence the creation of the caper series *The Persuaders!*, with Hollywood movie star Tony Curtis starring alongside Roger Moore. Increasingly, Grade saw ITC's future in feature film production... a path that led, inexorably, to the empire-toppling folly *Raise the Titanic* (1980).

Before he'd even made his debut, then, the new Doctor Who was in danger

DOCTOR WHO *WAS INVESTING HEAVILY IN A FASHION THAT WAS FAST ON ITS WAY OUT.*

THE COLOUR PROBLEM

Every serial beginning with *Spearhead from Space* was *made* in colour – but only a tiny proportion of households actually saw the Third Doctor's first season that way. Less than 1.72 per cent of TV licences issued before 31 March 1970 had the £5 "colour supplementary fee" added to the standard £7 charge for monochrome (black and white) TV – and if that proportion applied to the 7.6 million viewers of the most recent episode, then only 130,720 people would have seen the second instalment of *The Ambassadors of Death* in colour.

Colour remained a luxury; over two-thirds of households seem to have been watching exclusively in black and white by the time of Pertwee's penultimate adventure in 1974. The number of colour licences issued didn't actually exceed the number of monochromes until sometime in 1976 – in between Tom Baker's second and third seasons.

Extraordinarily, then, the first Third Doctor serial seen in colour by *most* viewers would appear to have been the BBC2 *Five Faces of Doctor Who* repeat of *Carnival of Monsters* in November 1981. For the overwhelming majority, the Third Doctor's era wasn't the first in colour… but the last in black and white.

Year to 31 March	Most recent *Doctor Who* episode broadcast	**No of monochrome TV licences issued *** (% of total no of TV licences issued)	**No of colour TV licences issued *** (% of total no of TV licences issued)
1970	*The Ambassadors of Death* 2	15,609,131 **(98.28%)**	273,397 (1.72%)
1971	*The Claws of Axos* 3	15,333,221 **(96.17%)**	609,969 (3.83%)
1972	*The Sea Devils* 5	15,023,691 **(90.19%)**	1,634,760 (9.81%)
1973	*Frontier in Space* 6	13,792,623 **(80.54%)**	3,331,996 (19.46%)
1974	*The Monster of Peladon* 4	11,766,424 **(67.92%)**	5,558,146 (32.08%)
1975	*Genesis of the Daleks* 4	10,120,493 **(57.18%)**	7,580,322 (42.82%)
1976	*The Seeds of Doom* 6	9,148,732 **(51.43%)**	8,639,252 (48.57%)
1977	*The Talons of Weng-Chiang* 5	8,098,386 (44.85%)	9,957,672 **(55.15%)**
1978	*The Invasion of Time* 6	7,099,726 (39.12%)	11,049,192 **(60.88%)**
1979	*The Armageddon Factor* 6	6,249,716 (34.00%)	12,131,445 **(66.00%)**
1980	*The Horns of Nimon* 4	5,383,125 (29.44%)	12,901,740 **(70.56%)**
1981	*Logopolis* 4	4,887,663 (26.18%)	13,779,548 **(73.82%)**

* Source: BBC Yearbook, 1971-82.

of looking like yesterday's man, a hangover from the 1960s. Even Simon Dee, the host of the formerly uber-zeitgeisty Saturday night chat show *Dee Time*, had been given the chop by BBC Head of Variety Bill Cotton, the last programme going out on 20 December 1969. Was that why, in Letts' words, "Nobody else would take [*Doctor Who*] on"?

Yes, the programme was now being made in colour, but that would have made no difference whatsoever to the overwhelming majority of people who tuned into the first episode of *Spearhead from Space*. Because even the small number of viewers willing and able to cough up for a new colour TV set and the higher price of a colour TV licence wouldn't necessarily have been able to receive colour transmissions – not yet, anyway.

Although regular colour broadcasts had begun in November 1969, with the necessary UHF transmitters in operation across some of Southern England, the Midlands, the North, Central Scotland and South Wales, vast swathes of the UK remained without coverage. The BBC employed one Tricia Madden as its touring 'Colour TV Girl' to help publicise new transmitters joining the network throughout the rest of 1970.

Transmitters covering Oxfordshire, Bristol and Somerset, and Northumberland and Durham were all scheduled to switch on in spring 1970, while the new Doctor's debut season was still on the air. Masts for Nottinghamshire and Leicestershire, Norfolk and North Yorkshire were due to go up in the summer. Belfast, Cornwall and North Devon, and Bedfordshire and Cambridgeshire would follow in the autumn, with Lincolnshire and South Yorkshire plus Suffolk at last going colour in the winter of 1970-71. The topography of other areas, such as the central Welsh valleys, meant they remained blackspots (literally) for some time…

So for most people, Season Seven looked much the same as much of Seasons Five and Six – still black and white, and still with UNIT investigating sinister industrial facilities (in *Spearhead*, which even featured a location used for a facility in *The Invasion*). And still telling some very similar stories. With the 'parallel world' stuff stripped out, what else was *Inferno* but an old-school 1960s 'base under siege' narrative like *The Web of Fear* or *Fury from the Deep* – with pipes full of lava and slime replacing tubes full of fungus and foam?

But Simon Dee's misfortune proved to be a lucky break for *Doctor Who*. Upon the host's 'Dee-commissioning' in October 1969, *The Daily Telegraph* noted how "The Corporation will replace Mr Dee's show in January with →

Above centre: Liz and the Doctor in Episode 2 of *The Ambassadors of Death* (1970).

Above right: The Drashigs scent food in *Carnival of Monsters* (1973).

Below left: The Doctor overcomes UNIT guards in *Inferno*.

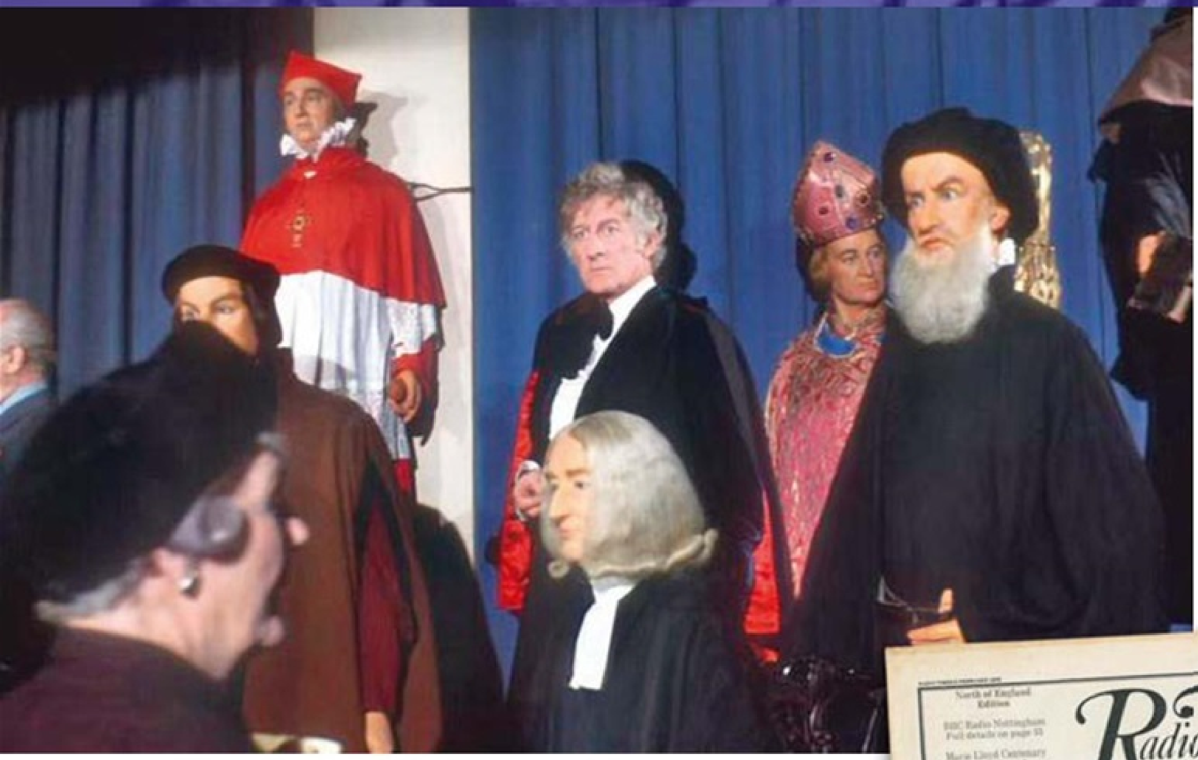
Bottom left: Marty Hopkirk (Kenneth Cope) and Jeff Randall (Mike Pratt) in *Randall and Hopkirk (Deceased)* (1969-70).

Bottom centre: Hamlyn Gynt (Kaz Garas), Evelyn McClean (Anneke Wills) and Adam Strange (Anthony Quayle) in *Strange Report* (1969-70).

Bottom right: Danny Wilde (Tony Curtis) and Lord Brett Sinclair (Roger Moore) in *Overture*, the first episode of *The Persuaders!* (1971-72).

Photos © ITC Entertainment Group.

A NEAR-DEATH EXPERIENCE



Above: The Doctor investigates Madame Tussauds in *Spearhead from Space* (1970).

Right: *The Plastic Eaters*, the first episode of *Doomwatch*, featured on the cover of the *Radio Times* in February 1970.

Below: BBC Head of Serials Ronald Marsh.

Bottom left: Singer Cliff Richard was a light entertainment television star in the 1960s and 70s.

Bottom right: The Doctor, Mike Yates (Richard Franklin) and Jo Grant (Katy Manning) in Episode One of *Terror of the Autons* (1971).

→ *The Cliff Richard Show*." *It's Cliff Richard* – as the singer's starring vehicle was eventually titled – was the smash hit at the heart of the BBC's new Saturday night schedule. At 5.15, *Doctor Who*; at 5.40, *The Debbie Reynolds Show*; at 6.15, *It's Cliff Richard*, co-starring Una Stubbs and Hank Marvin; at 6.45, an adventure movie; at 8.15, *The Val Doonican Show*; at 9.00, a BBC1 repeat of the lavish BBC2 costume drama *Vanity Fair*, starring Susan Hampshire; followed by the News, *Match of the Day* and the light-hearted review show *Braden's Week*.

The ITV companies, on the other hand, could only muster up a ragbag of sitcoms like *Doctor in the House* and *Never a Cross Word*, US imports like the western *Bonanza* and *The Dirty Dozen* knock-off *Garrison's Gorillas*, plus *The John Davidson Show* – a long-forgotten showcase for the talents of the actor, singer and gameshow host. No wonder *Television Today* was soon able to report on the BBC's triumph: "On Saturdays last month the *High Adventure* film on BBC-1 averaged 16.1 million, and Val Doonican over 14 million. Cliff Richard had an average of 13 million viewers, but rising to 15 million when Mary Hopkin sang the first Song for Europe. Jon Pertwee as the new Dr. Who averaged 8 million..."

WHY RISK DISMANTLING A SUCCESSFUL SCHEDULE IN FAVOUR OF SOMETHING NEW?

This was the data that greeted new Head of Serials Ronald Marsh when he took up his newly created post early in February – alongside reviews such as Matthew Coady's in the *Daily Mirror*, following the conclusion of *Spearhead from Space*: "This Dr. Who adventure which ended on Saturday wins my vote as the best in the lifetime of the series so far. What it did was to suggest an authentic sense of the uncanny... Jon Pertwee's Doctor is wholly acceptable... suave and confident: obviously, a Harley Street doctor. At the same time, he manages to look like Danny Kaye while sounding like Boris Karloff – and that's a mixture for the connoisseur."

Before the end of 1969, *Doctor Who* had fallen under the purview of Shaun Sutton, the man who'd hired Barry Letts. But after Sutton moved over to become Head of Drama, the Serials post fell vacant for several months before the appointment of former *Dixon of Dock Green* producer Marsh. How lucky it was that, for a few crucial weeks, there was no executive formally in place to kill *Doctor Who* and instead commission the replacement devised by Letts: *Snowy Black*, about an Aussie farmhand abroad in slightly swinging London. That decision would surely have faced Marsh in his first few weeks – but why risk dismantling a successful schedule in favour of something new and untried?

North of England Edition

BBC Radio Nottingham Full details on page 55

Marie Lloyd Centenary Radio 2: Thursday

Tennyson: Portrait of a Poet Radio 4: Thursday

Radio Times

Programmes for 7-13 February: Ninepence

New Kenneth Williams series BBC1: Monday

Vatican Documentary BBC1: Tuesday

Shirley Conran's One Pair of Eyes BBC2: Saturday

DOOMWATCH A new drama series

Episode 1 The Plastic Eaters Monday BBC 1 Colour

The announcement of Cliff's recommissioning was made early in April 1970; behind the scenes, Pertwee was rehired early in March. But *Doctor Who* was about to undergo another change of emphasis – perhaps partly in response to the sudden success of the sci-fi thriller series *Doomwatch*. This had debuted on Monday 9 February with *The Plastic Eaters*, an episode about the dreadful possibilities of modern man's dependence on plastic... just like *Spearhead from Space*. In tandem with his script editor Terrance Dicks, Letts would soon devise another new format for *Doctor Who*, with dishy Captain Yates and daffy Jo Grant helping the Doctor and UNIT foil the ever-more-elaborate schemes of the Doctor's new nemesis, the Master – characters who could never have appeared in *Doomwatch*, unlike Liz Shaw.

Admittedly, there's no surviving evidence that the two programmes were ordered to not tread on one another's toes by executive diktat. Certainly, though, Marsh's instincts were that *Doctor Who* should be family-friendly fare. Notoriously, he intervened several times throughout production of the 1971 season – reducing shots of Pigbin Josh's melted head in *The Claws of Axos*, insisting that the Master's satanic rites in *The Dæmons* couldn't take place on consecrated ground, and vetoing the casting of an actress in the role of a leather-booted sadist in *Colony in Space*.

One might have called it bowdlerisation. But maybe the type of *Doctor Who* imagined by Letts and Dicks and Ronnie Marsh was more in tune with the times than the hardware-heavy ITC adventure style championed by Bryant and especially Sherwin – a style that, in April, had led a certain W Hartnell of Mayfield, Sussex to complain to *Daily Mirror* writer Jack Bell that the programme was now too adult: "It's meant for children, not grown-ups... There are lots of things you could learn from it now to start a major war."

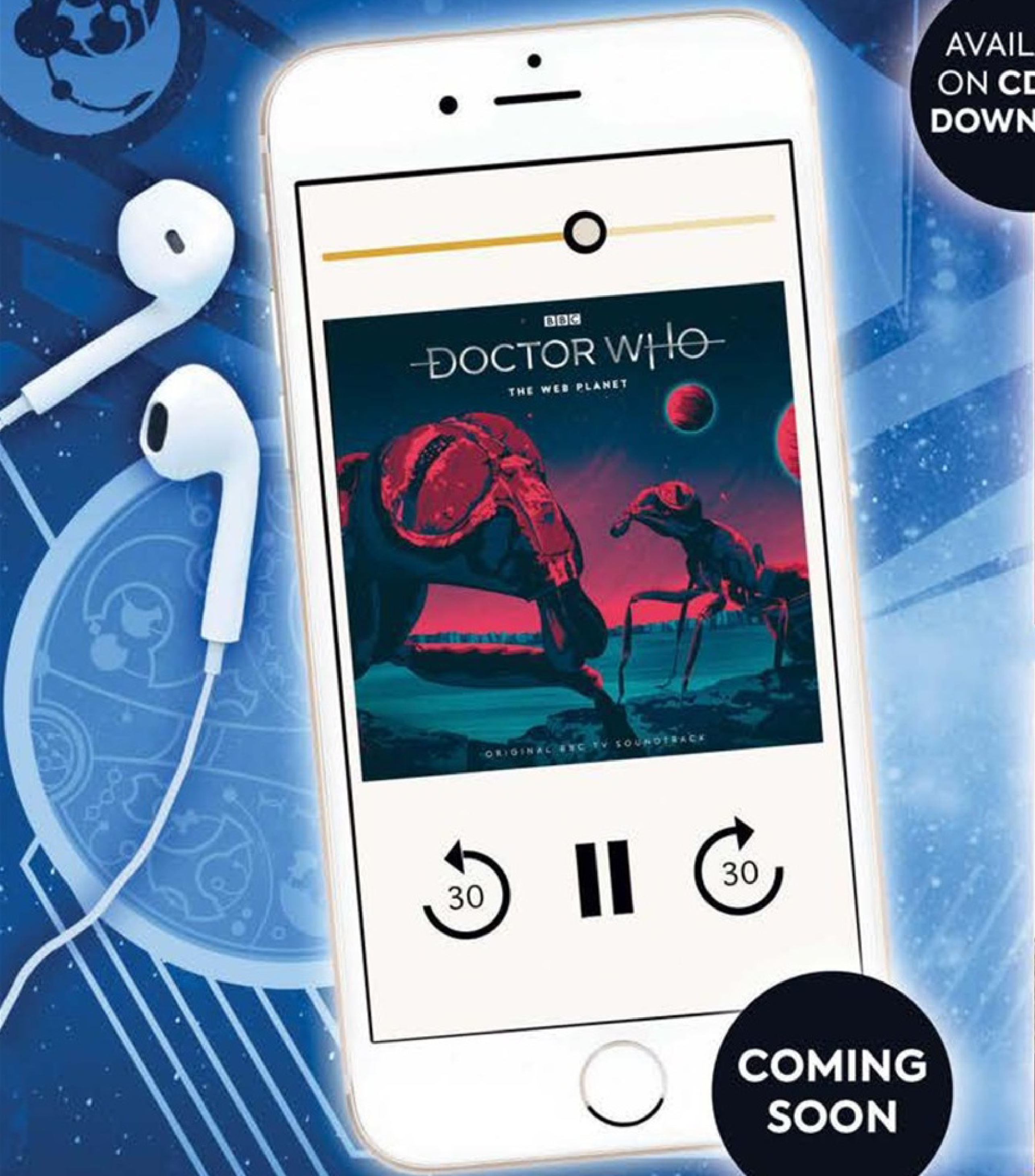
Because the other epoch-defining children's heroes who began to emerge in 1970 weren't grown-ups like James Bond and Jason King. They were wacky wizards like Catweazle, or mystics like Tarot in *Ace of Wands*. Family-friendly characters, who gathered families around them. Hence *Doctor Who*'s new family – sisterly Jo, brotherly Mike Yates, and black sheep the Master, all of whom first appeared in *Terror of the Autons*. That story first went before the cameras 50 years ago this month, on Thursday, 17 September 1970...

The day *Doctor Who*'s 1970s *really* began. **DWM**

BBC

DOCTOR WHO

Are you time travelling from home?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OUT OF THE TARDIS

Derek Jacobi

Doctor Who Magazine's TARDIS tin contains 120 tantalising, taxing and trivial questions. Each interviewee must answer a random selection…

Interview by
SCOTT HANDCOCK

FROM THE WORLDS OF
BBC DOCTOR WHO
THE WAR MASTER
HEARTS OF DARKNESS
STARRING DEREK JACOBI AND PAUL McGANN
WITH LUYANDA UNATI LEWIS-NYAWO AND COLIN McFARLANE

Above: Professor Yana (Derek Jacobi) realises his true identity in *Utopia* (2007).

Left: The forthcoming Big Finish audio drama, *The War Master: Hearts of Darkness*, stars Derek as the Master and Paul McGann as the Doctor.

Far left: Derek played the title role in the Birmingham Repertory Theatre's 1963 adaptation of *Henry VIII*.

Left: Derek with **DWM** interviewer, and Big Finish producer/director, Scott Handcock.

Bottom left: Hilary Mantel's *The Mirror and the Light* (2020).

Below and bottom right: A theatre programme and a still from the RSC's production of *Cyrano de Bergerac*, in which Derek played the eponymous poet (1983-85).

"Part boring, part frustrating, part enjoyable." This is how Sir Derek Jacobi sums up his experience of the recent lockdown. "I'm lucky in that I have a dog that I can take for a walk, and I have a garden that I can work in and sit in and enjoy. Really, what's frustrating is not knowing anything about the future and what's going to happen – particularly in our world. Everything has ground to a very, very strong halt."

Everything, that is, except Big Finish's range of *War Master* audio dramas, in which Derek reprises the role he briefly played opposite David Tennant's Doctor back in 2007. To date, he's recorded over 30 new episodes.

> **"I suppose on the night of my conception, some acting gene was floating around and got in there, and I came out an actor."**

"Have we really? Gosh, I'd no idea. But that's great, I like recording. We can do this till we both drop!"

During an unexpected break in remote recording, we plucked 20 random questions from **DWM**'s extensive TARDIS tin for Derek to answer.

If you weren't doing your current job, what would you be doing?

Do you know, I don't know! I have absolutely no talent for anything else. I'm a war baby, you see. I was born the year before war broke out so I was about seven when peace came. It was the time when kids could play in the street quite happily and safely. I used to go and play with my friends and make up little scenarios. We'd play nurses and doctors and all that sort of thing. Right from as far back as I can remember, *that's* what I wanted to do. I lived in a kind of fantasy world. I suppose on the night of my conception, some acting gene was floating around and got in there, and I came out an actor. There was never any question of anything else. No, never. I think I said to my parents when I got my first job at the Birmingham Rep, "If in a couple of years' time I'm still living on beans on toast, I'll try to become a teacher." I'd read history at university. "I'll try to teach history." But I didn't mean it at all!

What was the last book you read?

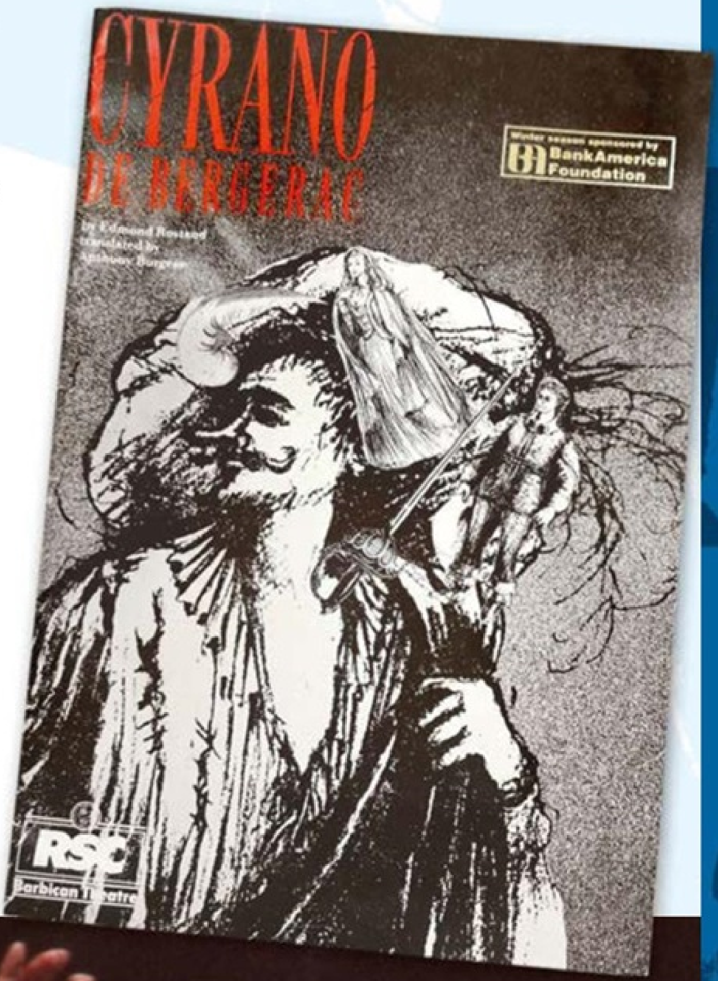
The 900 pages of Hilary Mantel's *The Mirror and the Light*. It's the third book in her trilogy about Henry VIII's minister. I'm a fan of the whole Tudor period.

What's the trickiest play, film or TV show you've been involved with?

Trickiest? Oh, they're all tricky! I never go in with confidence. It's always a surprise and a miracle to me that they ever turn out well. I suppose one of the trickiest – which turned out one of the most successful – was *Cyrano de Bergerac* [for the Royal Shakespeare Company in 1983-85]. I thought I was miscast. I didn't think I had the guns for it. The first two acts are very angry from his point of view and I didn't think I had those angry resources and the machismo for it. But I do remember, the first time we ran through the first two acts, we all settled down for a notes session with the director afterwards. The director [Terry Hands] said to me, in front of the entire cast: "I've got one note for you, Derek." "What's that?" "You're a closet butch!"

What was your favourite toy as a child?

A doll of Pinocchio. It was material – felt – and was about two feet high.→


CYRANO
DE BERGERAC
by Edmond Rostand
translated by Anthony Burgess
Winter season sponsored by BankAmerica Foundation
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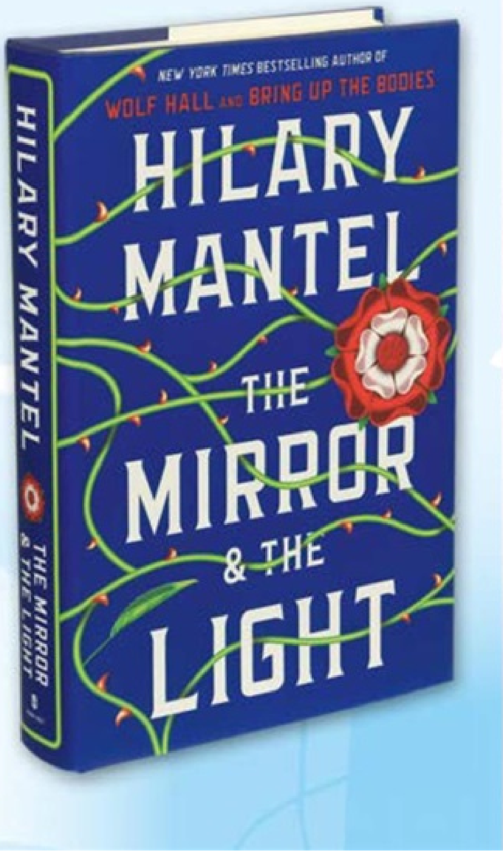

NEW YORK TIMES BESTSELLING AUTHOR OF
WOLF HALL AND BRING UP THE BODIES
HILARY MANTEL
THE MIRROR & THE LIGHT

OUT OF THE TARDIS

Derek Jacobi

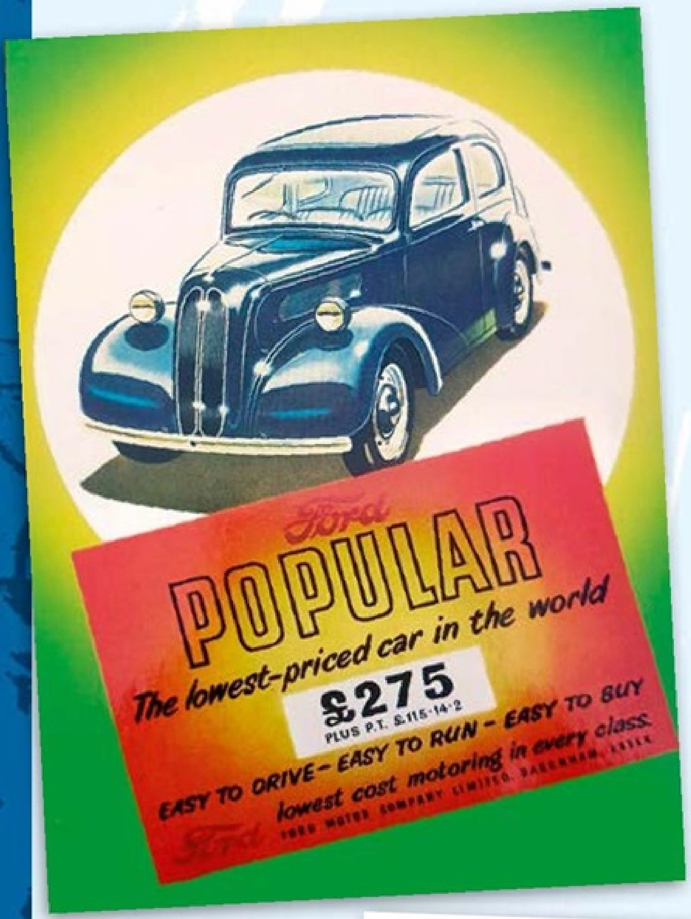
→ What's the strangest thing that's ever arrived in the post for you?

A Ford Popular. It was a 21st-birthday present from my parents, and it was outside the door waiting for me but I missed it completely. A bright red Ford Popular! My parents were standing at the door and they said, "Did you notice anything?" I said no. And they said, "The car! The red car that's there. Did you not notice it? Take a closer look…" So I went and had a look, and strapped to the steering wheel was a huge silver key for my 21st birthday. I burst into tears. "How the hell could you afford to get me a car?!" And they said they'd put away ten bob a week since the day I was born – which made me cry even more, of course.

> **"I remember standing outside the stage door and asking for Richard Burton's and Claire Bloom's autographs."**

What items do you always carry with you?

Sweeteners for my coffee. Pens. Money. In the winter, hand warmers because I have bad circulation in my hands. And I always have a shoulder bag called Bessie: Bessie Bag. I've got her with me now!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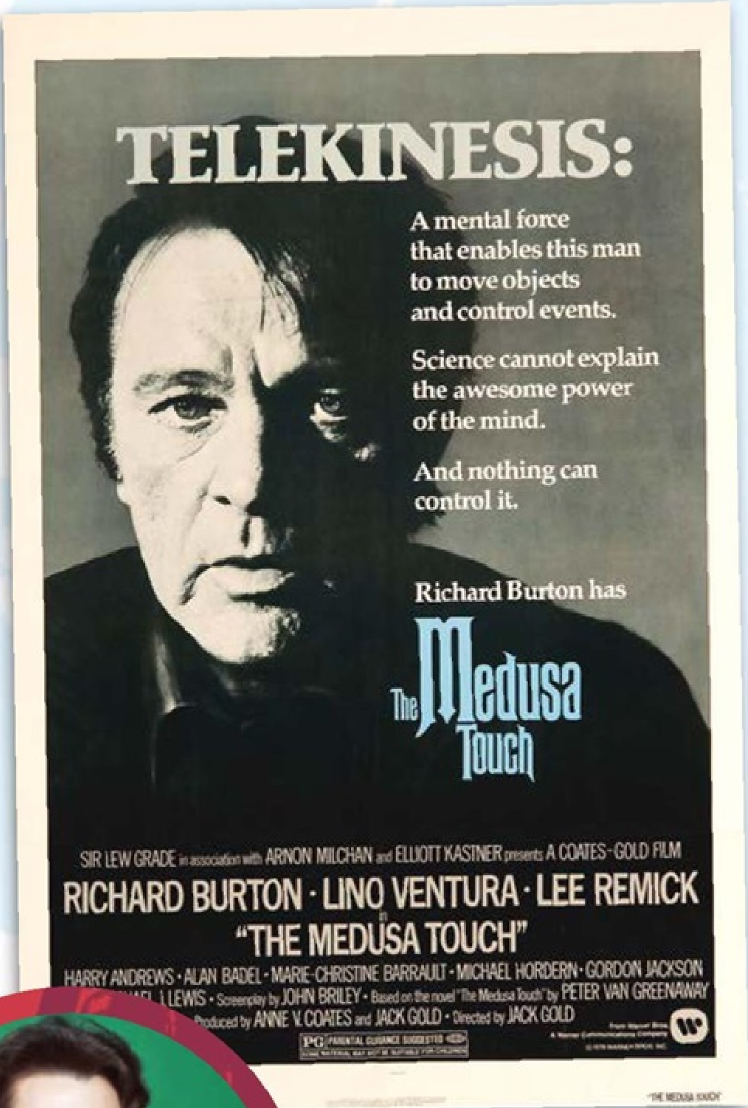
Have you ever asked for an autograph?

Oh yes! Many times when I was a teenager. I used to go on school parties to the Old Vic a lot, and I remember standing outside the stage door and asking for Richard Burton's and Claire Bloom's autographs. I ended up working with both of them as time passed. In fact, when I played *Hamlet* on BBC TV in 1980, Claire Bloom played Gertrude. I reminded her that I chased her up Waterloo Road to get her autograph, thinking that she might find it rather amusing, but of course it emphasised how old she was and how young I was, so it wasn't very well received!

Years later I worked with Burton. It was wonderful because we did a film [*The Medusa Touch*]. I just had two days on it, and we ended up sitting in canvas chairs next to each other. He said, "You got any plans?" And I said, "I'm going to be playing Hamlet at the Old Vic, sir." He said, "I'll come and see you" And he did! He came round afterwards and invited me out to dinner. He stayed in the dressing room while I got ready, then we walked down the corridor at the back of the Vic and he said, "Do you mind if we go on stage?" So the two of us walked out onto the stage and he said, "I haven't been on this stage for over 20 years when *I* was playing Hamlet!" And I said, "Yes, I know, sir. I was up in the gods watching you." It was quite a moment.

My favourite stage-door autograph story is this. I was in the film *Gladiator*. At the end of the film, Russell Crowe's lying dead in the arena and my character comes on and gets all the gladiators to come and pick him up, put him on our shoulders and carry him out of the arena. Well, all the gladiators had legs up to their armpits – they were all very tall – and it was shot from a distance so it looked as if he was on my shoulder as well. But he wasn't. Several years later, I'm coming out of the stage door of a theatre and a lady's asking for my autograph. As I'm signing it, she kisses my shoulder. I said, "I beg your pardon, what did you do that for?" And she said, "That's had Russell Crowe's bum on it!" I had to say, "I'm terribly sorry, I didn't get anywhere near!"


TELEKINESIS:
A mental force that enables this man to move objects and control events.
Science cannot explain the awesome power of the mind.
And nothing can control it.
Richard Burton has
The Medusa Touch
SIR LEW GRADE in association with ARNON MILCHAN and ELLIOTT KASTNER presents A COATES-GOLD FILM
RICHARD BURTON · LINO VENTURA · LEE REMICK
"THE MEDUSA TOUCH"
HARRY ANDREWS · ALAN BADEL · MARIE-CHRISTINE BARRAULT · MICHAEL HORDERN · GORDON JACKSON
Screenplay by JOHN BRILEY · Based on the novel "The Medusa Touch" by PETER VAN GREENAWAY
Produced by ANNE V. COATES and JACK GOLD · Directed by JACK GOLD
PG PARENTAL GUIDANCE SUGGESTED
"THE MEDUSA TOUCH"

Who would play you in a movie of your life?

There was an actor that I always thought was a dead-ringer lookalike. He was an

Top: A poster for the 1978 film *The Medusa Touch*, starring Richard Burton.

Above left: A 1950s advertisement for the Ford Popular, the model of Derek's first car.

Above right inset: Actress Claire Bloom.

Right: With Paul McGann in the Big Finish studio for the recording of *Hearts of Darkness*.

Far right: Hollywood star Russ Tamblyn.

The thrilling chariot race is about to begin. As all Rome cheers, Ben Hur moves his team to the starting line
from Metro-Goldwyn-Mayer
William Wyler's Presentation
"BEN-HUR"
TECHNICOLOR®
Camera 65

actor-dancer called Russ Tamblyn. He was quite a movie star in his time: *Seven Brides for Seven Brothers*, that sort of thing.

Which classic film would you most like to have worked on?

Oh gosh. Lots of favourites, of course. I think I'd have liked to have been in *Ben-Hur*. That immediately springs to mind. There was also a wonderful war film with Noël Coward, Michael Redgrave and Dirk Bogarde called *The Sea Shall Not Have Them*.

Sweet or savoury?

Savoury, every time.

Which day of your life would you most like to relive?

Well, I think I'm going to be reliving it! On September the 19th this year, I will have been a professional actor for 60 years. It was the first day I walked on the stage as a professional actor, terrified: Birmingham Rep, 1960. This was in the old Rep in Station Street, not the spanking big Rep that's there now. Sixty years, gawd!

Have you ever cheated in an exam?

Yes! It was at Cambridge University – finals in the second year. There was a paper on Medieval European history. I sat down, opened it up, read the first two or three questions... and knew that I couldn't do it. I hadn't done enough homework. So I faked a faint. I literally fainted and fell off my seat. Always acting! My only regret was that I cannoned into the girl sitting next to me and spilled ink over her paper. I was taken out of the examination hall and they put me on a camp bed outside, on which I stayed until the exam was over. But it was all a put-up job. I got what was called an aegrotat, which is Latin for a 'sick pass'.

Do you speak any foreign languages?

No, I don't. Embarrassingly so, because I own a house in France and have done for 30 years. I can read French but I can't speak it or hold a conversation.

Are you an early bird or night owl?

Early bird. I'm not a night owl. I like eight hours sleep a night.

Where was the worst place you've ever stayed?

It was a hotel in Bucharest which was very dirty and very noisy. I can see it in my mind's eye. I was filming and it was really, really awful. I had to get up early in the morning and I couldn't get any sleep. You could hear people through the walls. A couple of weeks – it wasn't good.

If you could travel back in time and offer your younger self some advice, what would it be?

I'd harden myself up, I think. I'm a bit too sensitive. I hurt easily, personally. Yes, I'd like to withstand the buffets of time a bit more robustly.

Is Elvis still alive?

He never died!

Are you superstitious?

Oh, yes. I think the majority of actors are, particularly in the job, backstage. It's different each time really. But the journey from dressing room to stage is littered with things to do, things to think, speeds at which to walk, things to touch before going on stage...

What is the most frightening film that you have seen?

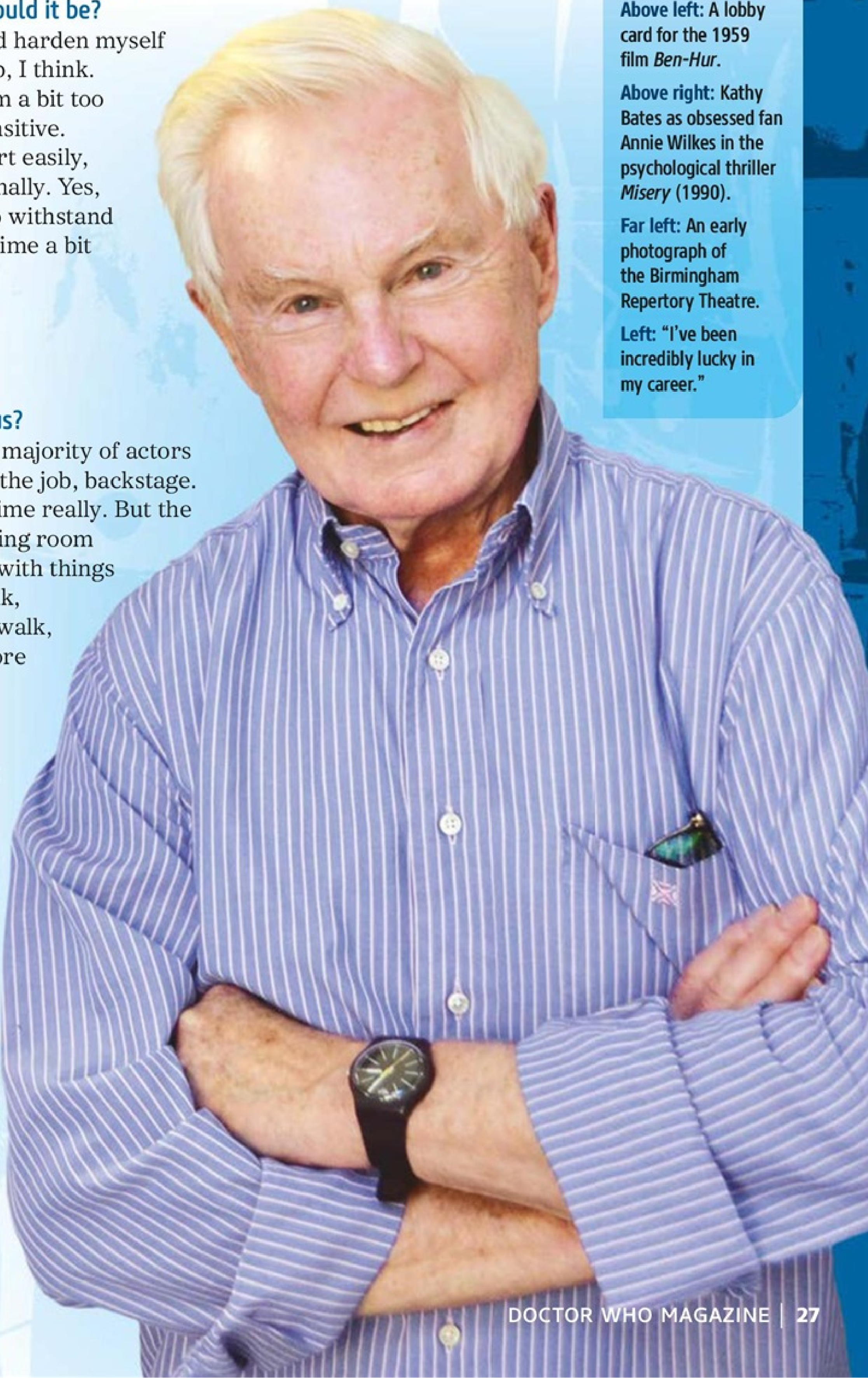
A film called *Misery* starring Kathy Bates. Do you remember that? I nearly got to work with her. We were going to play husband and wife in a film about Robert Graves, who wrote *I, Claudius*. But then the film collapsed.

Have you ever stolen anything?

No. Erm... perhaps somebody's thunder?

What ambitions have you yet to fulfil?

I suppose one should always have a goal in life but, you know, I'm coming up to 82. I've been incredibly lucky in my career. Incredibly lucky. I would like to carry on being lucky. Perhaps it's silly to have a goal? I just want to keep going, really. Just keep going... **DWM**

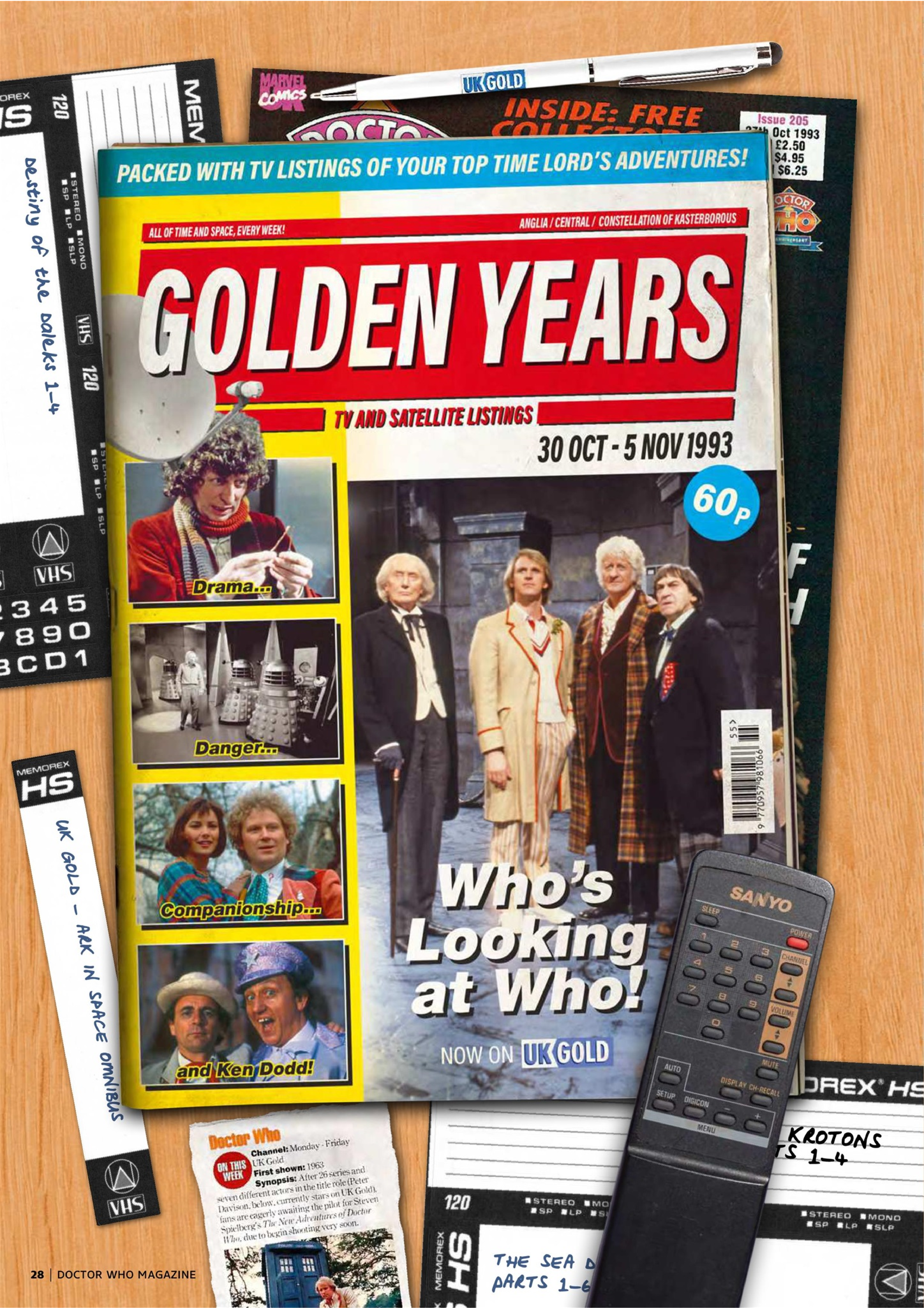


Above left: A lobby card for the 1959 film *Ben-Hur*.

Above right: Kathy Bates as obsessed fan Annie Wilkes in the psychological thriller *Misery* (1990).

Far left: An early photograph of the Birmingham Repertory Theatre.

Left: "I've been incredibly lucky in my career."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Doctor Who

ON THIS WEEK

Channel: Monday - Friday UK Gold
First shown: 1963
Synopsis: After 26 series and seven different actors in the title role (Peter Davison, below, currently stars on UK Gold), fans are eagerly awaiting the pilot for Steven Spielberg's *The New Adventures of Doctor Who*, due to begin shooting very soon.

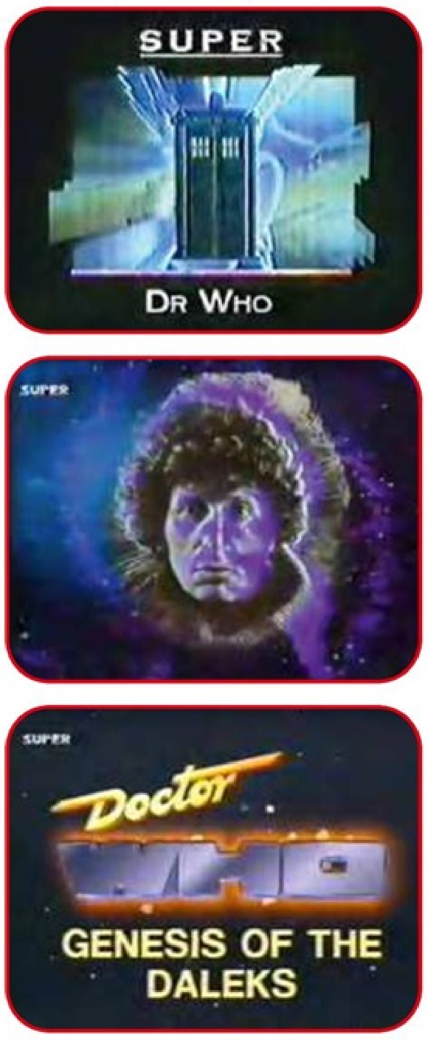
For 15 years the satellite channel UK Gold screened regular *Doctor Who* repeats, sustaining old and new fans at a time when the show wasn't in production.

Feature by **HANNAH COOPER**

In recent years, episodes of *Doctor Who* have become more accessible than ever. Millions can see stories from across the show's history through platforms like BritBox and BBC iPlayer. Yet throughout *Doctor Who*'s first decades repeats were few and far between, and commercial videotapes offered only a slow trickle of stories during the 1980s. In the same decade, however, far more *Doctor Who* would be opened up to viewers by a modern development that was beaming down from the skies.

Launching in January 1987, Super Channel would become the first UK-based satellite station to broadcast *Doctor Who*. Originally owned jointly by the Virgin Group and ten of the ITV contractors, Super Channel broadcast various BBC and ITV entertainment programmes to multiple European countries, as well as news services from ITN. At the time, the satellite receivers required to view such channels were enormous – between one and two metres in diameter – and some required planning permission to be mounted in gardens. However, channels could also be viewed in certain areas of the country via existing cable television systems.

Between March 1987 and August 1989, Super Channel broadcast the Fourth Doctor's first 14 stories, plus *The Robots of Death* (1977) and *Horror of Fang Rock* (1977). As these screenings could be received across a large section of Europe, they reached some countries, like Germany, where *Doctor Who* had never aired before. The channel mostly broadcast stories episodically, with up to three episodes a week being shown. There were also occasional movie-style omnibus editions. For these, Super Channel experimented with an alternative set of opening titles, one of which was broadcast on Christmas Day 1987 when viewers could enjoy all of *Genesis of the Daleks* (1975). Adapted from the Seventh Doctor's titles, the new title sequence used the same music and logo but replaced Sylvester McCoy's face with that of Tom Baker.


SUPER
DR WHO
SUPER
SUPER
Doctor
WHO
GENESIS OF THE DALEKS

Super Channel encountered issues before it launched, as there were different rights challenges for broadcasting BBC programmes compared to ITV ones. As a result, its *Doctor Who* repeats were confined to rotating the limited number of stories that had been cleared. It soon became apparent that Super Channel's programming wasn't popular enough with European audiences; it struggled financially and was put up for sale within 18 months.

Frustratingly, these problems were reflected in the scheduling of *Doctor Who* repeats, which proved erratic. On a couple of occasions the series disappeared for many weeks, with the frequent changes making it difficult for viewers to remain loyal. Ultimately, Super Channel's *Doctor Who* repeats ended when the channel changed its remit, seeking revenue from home shopping and paid-for religious programming instead.

SUPER CHANNEL'S REPEATS WERE CONFINED TO THE LIMITED NUMBER OF STORIES THAT HAD BEEN CLEARED.

By now, satellite dishes were becoming smaller, slightly more affordable and consequently more widespread. In 1990 BSB's new Galaxy channel looked set to fill the gap left by Super Channel when it started its own run of *Doctor Who* repeats, but unfortunately these screenings were short-lived, lasting less than a year (see page 32).

By 1992 *Doctor Who*'s production office had long since closed and, although the pace of video releases was increasing, it would take until 2003 for every surviving story to be released. However, the number of satellite television channels was expanding, and on Sunday 1 November 1992 UK Gold was launched. The next day marked the start of the channel's regular *Doctor Who* repeats and over the next 15 years every remaining (and complete) story would be broadcast. →

PROGRAMME LISTINGS INSIDE ▶
EUROPE'S BEST SELLING SATELLITE BUYERS GUIDE
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WHAT Satellite TV
Tells you what to buy and what to watch
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SIMPLY THE BEST
FREE DATA CARD
Exclusive to What Satellite TV
HOW TO RECEIVE EXTRA SATELLITE TV CHANNELS
Thelma & Louise on The Movie Channel
ON TEST
Echostar SR50
Universal remote controls
Amstrad SRD520
EVERY DISH SYSTEM LISTED AND EXPLAINED

Satellite TV Now!
ASTRA
Your guide to Entertainment from ASTRA.
Free with Satellite TV

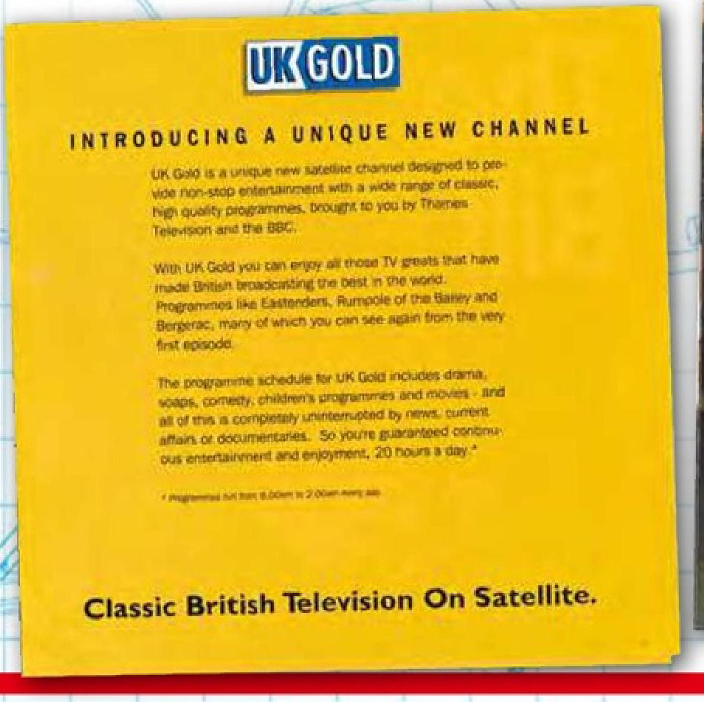
Opposite page: DWM imagines how a UK Gold magazine might have looked.

Top: *What Satellite TV* dated January 1993 promoted UK Gold's *Doctor Who* repeats.

Above: A magazine given away free with *What Satellite TV* provided a guide to entertainment available from the first Astra satellite, which launched in December 1988.

Left: Images from the Super Channel *Doctor Who* title sequence that opened a repeat of *Genesis of the Daleks* on Christmas Day 1987.

Below: Promotional material released by UK Gold for its launch in November 1992.



UK GOLD

INTRODUCING A UNIQUE NEW CHANNEL

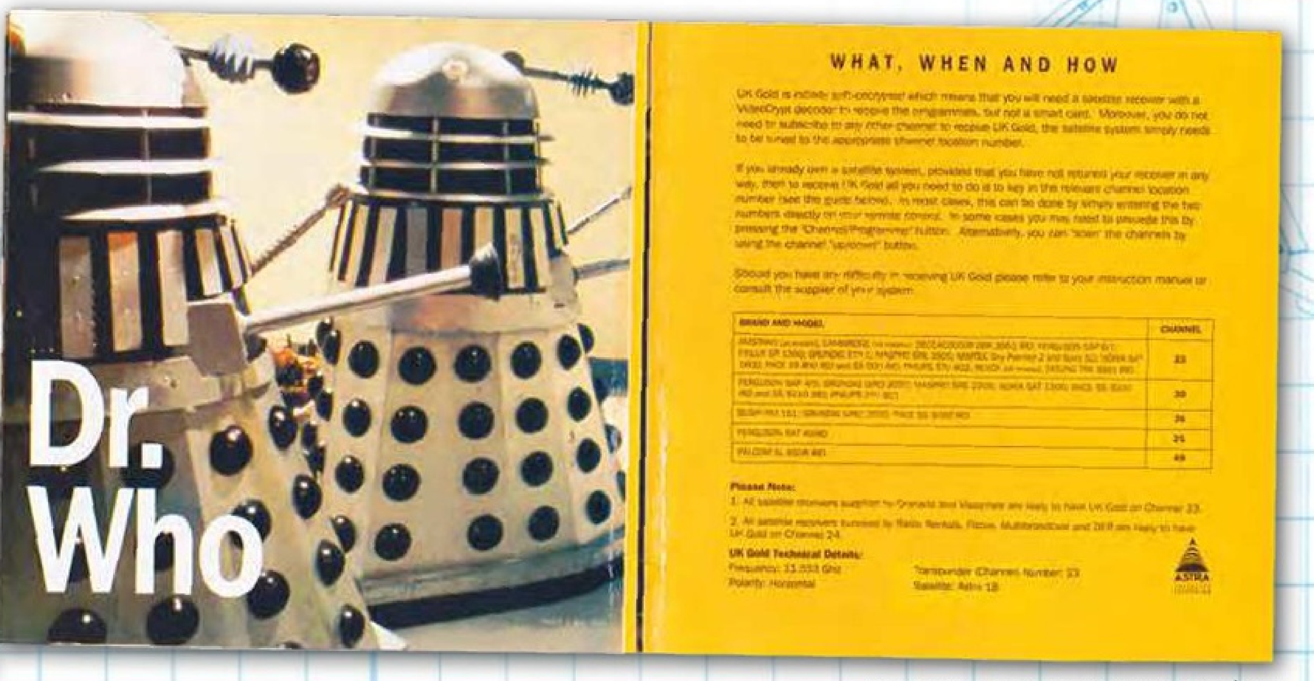
UK Gold is a unique new satellite channel designed to provide non-stop entertainment with a wide range of classic, high quality programmes, brought to you by Thames Television and the BBC.

With UK Gold you can enjoy all those TV greats that have made British broadcasting the best in the world. Programmes like Eastenders, Rumpole of the Bailey and Bergerac, many of which you can see again from the very first episode.

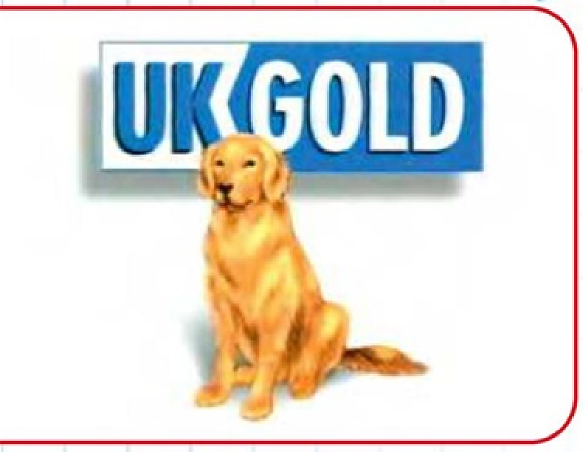
The programme schedule for UK Gold includes drama, soaps, comedy, children's programmes and movies - and all of this is completely uninterrupted by news, current affairs or documentaries. So you're guaranteed continuous entertainment and enjoyment, 20 hours a day.*

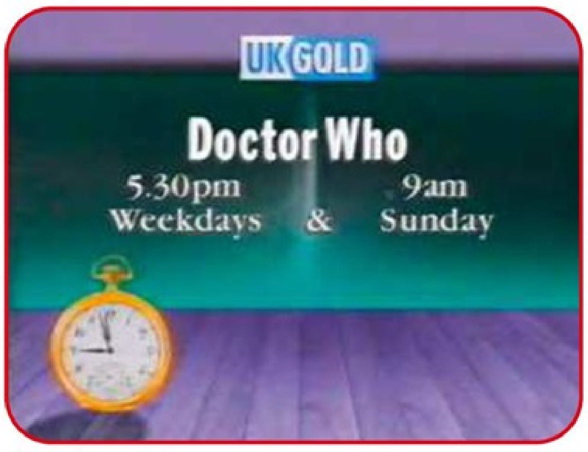
* Programmes run from 6.00am to 2.00am every day

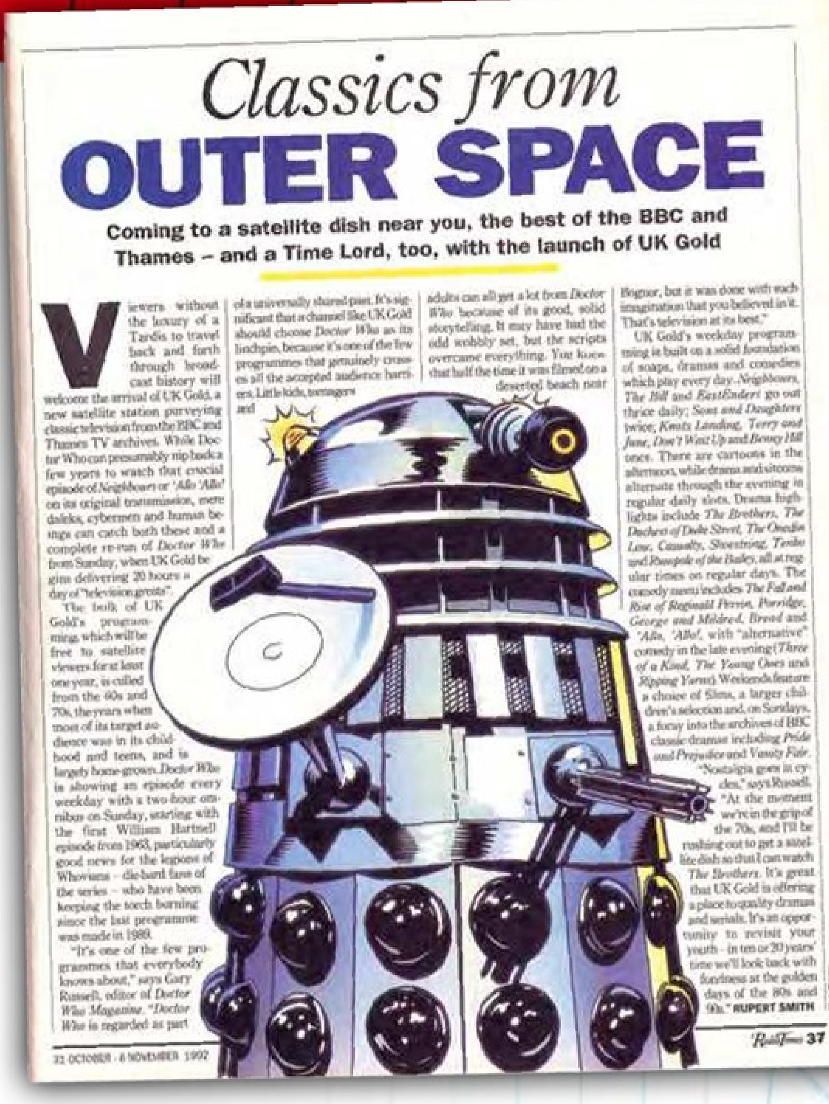
Classic British Television On Satellite.


Dr.
Who
ASTRA

WHAT, WHEN AND HOW







Classics from OUTER SPACE

Coming to a satellite dish near you, the best of the BBC and Thames – and a Time Lord, too, with the launch of UK Gold

Viewers without the luxury of a Tardis to travel back and forth through broadcast history will welcome the arrival of UK Gold, a new satellite station purveying classic television from the BBC and Thames TV archives. While Doctor Who can presumably nip back a few years to watch that crucial episode of *Neighbours* or *'Allo 'Allo!* on its original transmission, mere daleks, cybermen and human beings can catch both these and a complete re-run of *Doctor Who* from Sunday, when UK Gold begins delivering 20 hours a day of "television greats".

The bulk of UK Gold's programming, which will be free to satellite viewers for at least one year, is culled from the 60s and 70s, the years when most of its target audience was in its childhood and teens, and is largely home-grown. *Doctor Who* is showing an episode every weekday with a two-hour omnibus on Sunday, starting with the first William Hartnell episode from 1963, particularly good news for the legions of Whovians – die-hard fans of the series – who have been keeping the torch burning since the last programme was made in 1989.

"It's one of the few programmes that everybody knows about," says Gary Russell, editor of *Doctor Who Magazine*. "*Doctor Who* is regarded as part of a universally shared past. It's significant that a channel like UK Gold should choose *Doctor Who* as its linchpin, because it's one of the few programmes that genuinely crosses all the accepted audience barriers. Little kids, teenagers and adults can all get a lot from *Doctor Who* because of its good, solid storytelling. It may have had the odd wobbly set, but the scripts overcame everything. You knew that half the time it was filmed on a deserted beach near Bognor, but it was done with such imagination that you believed in it. That's television at its best."

UK Gold's weekday programming is built on a solid foundation of soaps, dramas and comedies which play every day. *Neighbours*, *The Bill* and *EastEnders* go out thrice daily; *Sons and Daughters* twice; *Knots Landing*, *Terry and June*, *Don't Wait Up* and *Benny Hill* once. There are cartoons in the afternoon, while drama and sitcoms alternate through the evening in regular daily slots. Drama highlights include *The Brothers*, *The Duchess of Duke Street*, *The Onedin Line*, *Casualty*, *Shoestring*, *Tenko* and *Rumpole of the Bailey*, all at regular times on regular days. The comedy menu includes *The Fall and Rise of Reginald Perrin*, *Porridge*, *George and Mildred*, *Bread* and *'Allo, 'Allo!*, with "alternative" comedy in the late evening (*Three of a Kind*, *The Young Ones* and *Ripping Yarns*). Weekends feature a choice of films, a larger children's selection and, on Sundays, a foray into the archives of BBC classic dramas including *Pride and Prejudice* and *Vanity Fair*.

"Nostalgia goes in cycles," says Russell. "At the moment we're in the grip of the 70s, and I'll be rushing out to get a satellite dish so that I can watch *The Brothers*. It's great that UK Gold is offering a place to quality dramas and serials. It's an opportunity to revisit your youth – in ten or 20 years' time we'll look back with fondness at the golden days of the 80s and 90s." **RUPERT SMITH**

31 OCTOBER - 6 NOVEMBER 1992

Radio Times 37

Above left: An image from one of UK Gold's earliest idents, first seen in 1992.

Above centre: *Doctor Who* repeat times are advertised in a UK Gold trailer from 1992.

Far right: A *Radio Times* article promoting the launch of UK Gold.

Below left: Princess Astra (Lalla Ward) is held captive in *The Armageddon Factor* (1979).

Below right: Sarah Jane Smith encounters the "eight-legs" in *Planet of the Spiders* (1974).

→ Broadcasting archive television programmes exclusively, UK Gold was a joint venture between the BBC and Thames Television, the ITV weekday franchise holder for London. It was initially available for free to viewers with a satellite dish and *Doctor Who* was clearly seen as a major attraction. Before the launch, there were reassurances that all the Doctors would be represented and the show was scheduled six days a week. A *Radio Times* article promoting the launch was dominated by a cartoon Dalek, with its plunger replaced by a satellite dish.

Although relatively small at this time, the number of people with access to multichannel television services would grow throughout the 1990s, encompassing a third of all UK households by the end of the decade. For some, the *Doctor Who* repeats were reason enough to obtain a satellite dish. These broadcasts were the first time the majority of stories had ever been repeated. But the problems with the Super Channel and Galaxy repeats left viewers cautious about how long these screenings might last. It was impossible to know if episodes would ever be scheduled again, so for many this meant stocking up on blank videotapes. If they didn't have access to UK Gold themselves, they might trust a friend, neighbour or colleague to set the timer on their own video player.

The channel's scheduling offered a different way of viewing *Doctor Who* stories. Starting with *100,000 BC* (aka *An Unearthly Child*, 1963) on Monday 2 November, the repeats began as early evening broadcasts of individual episodes each weekday, followed by an omnibus edition of complete stories on Sunday mornings. The early evening broadcasts soon moved into a late-night slot. In time, the weekday broadcasts would disappear and an additional omnibus would run on Saturday mornings, which increased the total number of episodes each week.

There was more to watch than just the regular repeats, too, as UK Gold incorporated *K9 and Company* (1981) and later *The Curse of Fatal Death* (1999) in addition to various documentaries. These included *More than 30 Years in the TARDIS*, an extended version of BBC One's *30 Years in the TARDIS* (1993) that had been released on VHS but never broadcast before.

FOR SOME, THE DOCTOR WHO REPEATS WERE REASON ENOUGH TO OBTAIN A SATELLITE DISH.

In 1993 and 2003, UK Gold held commemorative weekends with additional broadcasts for the programme's 30th and 40th anniversaries. For the 30th, a competition offered viewers the chance to win a TARDIS cabinet containing every *Doctor Who* VHS released so far. It was an enticing opportunity as the cabinet alone retailed at £80 (around £165 today).

ALTERNATIVE VIEWING

In 1997 the sudden death of Princess Diana in a car collision led to last-minute changes across television schedules, including at UK Gold, as Glen Allen explains.

"The editor for that week, Rachel Yendoll, and I rushed into the office. We needed to go through all the shows due for transmission and make sure they were suitable. There were a couple of comedy sketches that had to be taken out as they referenced car crashes or princesses. The most surprising thing to be cut was that day's *Doctor Who* omnibus, *The Armageddon Factor* [1979]. Someone decided that because it featured the 'death' of a princess it should be pulled. Now, six-part stories weren't that common by Season 16 so I was darting around the library desperately trying to find one; after transmission, the tapes normally went back to their main storage location. Luckily, lying underneath one of the bottom shelves was a copy of *Planet of the Spiders* [1974]. It must have been missed when it was due to be returned.

"Over the years people have said it was a silly decision to pull *The Armageddon Factor*, because *Planet of the Spiders* features the lead character being killed," Glen adds. "For the record, it wasn't my decision to pull *Armageddon*, and *Spiders* was the only one we had to fit the slot. Anyway, the Doctor doesn't die, of course – he regenerates."

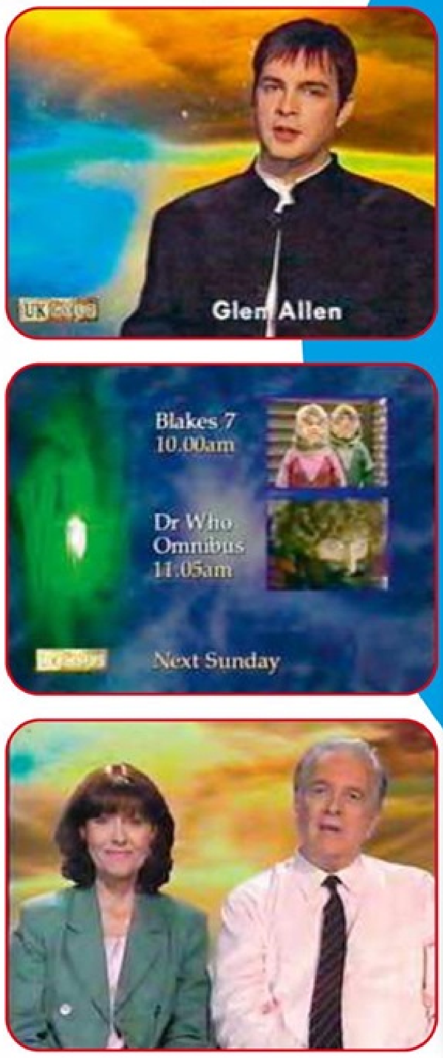
Between 1993 and 1997, repeats of *Doctor Who* were introduced by Glen Allen, a UK Gold continuity announcer whose personal enthusiasm shone through as he shared facts about the casts and occasionally his own opinions on stories. "It was my first TV job," says Glen. "I'd been working at BBC Radio Clwyd and one day a colleague passed me the *Media Guardian*. There was an advert for UK Gold asking, 'Do you like these programmes?' There was a list and of course on it was *Doctor Who.* I thought, 'Ooh, I could do that!'

"The lovely thing about UK Gold is I got to do so much: watching the shows, meeting the stars, making trailers – especially ones I was passionate about. Sometimes if a *Doctor Who* trailer was needed the promo guys would just come straight to me," he recalls.

UK Gold began to use in-vision continuity – an oddity at a time when most channels had already faded out this feature. When stories started coming around again for another repeat, Glen approached Elisabeth Sladen to introduce several of them. "On the first day of recording her links, I walked into the green room, calmly saying 'Hello' as my inside younger self was screaming, 'Oh my gawd – don't make yourself look an idiot, it's Sarah Jane from *Doctor Who.*' She was so lovely, and after a while we both got comfortable working with each other."

Glen has many other happy memories of his time at UK Gold. "One day I was in the office looking through Tom Baker's *Planet of Evil* [1975] and a very early scene in Part Two featured a guard, O'Hara, who gets killed by the antimatter monster. I stared at this guy on screen rather confused, because he was the spitting image of someone sitting on the other side of the room, working at UK Gold. I looked at the credits and yes, it was him – Haydn Wood. He was very modest about it but I headed straight over there for a catch-up."

Glen's love for the show was evident in his final *Doctor Who* continuity announcement, which he concluded by quoting the Fourth Doctor: "It's the end, but the moment has been prepared for." "I'll always be very fond of my time at UK Gold," he reflects. "It's down to those days that I got the chance to voice several special features on the *Doctor Who* DVDs – me on actual *Doctor Who* DVDs!"


UK Gold
Glen Allen
Blakes 7
10.00am
Dr Who
Omnibus
11.05am
Next Sunday

PACKED WITH INFO ON MORE THAN 300 MOVIES
LONDON SOUTH ANGLIA SOUTH WEST
TV&SATELLITE
NEW
WEEK
30 OCT-5 NOV 1993
60p
MORE SATELLITE DETAILS THAN ANY OTHER TV WEEKLY
Plus BBC, ITV, C4 & CABLE
50 CHANNELS INCLUDING FULL FOREIGN LISTINGS
'CHEER UP, DOC! IT'S YOUR BIRTHDAY'
Doctor Who is 30 this month
UK Gold and BBC are planning a party

Despite the release of the TV movie in 1996, for over four and a half years, between 1994 and 1998, there were again no BBC repeats of *Doctor Who*. Combined with the lack of a new episodes since 1989, this meant some viewers were now being introduced to the programme by UK Gold's repeats, bringing new voices into fandom.

By the time *Doctor Who* returned to BBC One in 2005, two-thirds of UK households were receiving multichannel television. On the day of the new series' launch, Saturday 26 March, UK Gold had its own *Doctor Who* Day, with repeats dominating the schedule. Over the following weeks, another generation of viewers was introduced to the programme on BBC One and could quickly start to absorb its history every weekend morning with UK Gold's omnibuses.

In 2007 the *Doctor Who* repeats finished on UKTV Gold (as it had been rebranded in 2004) and the channel began to concentrate on more recent programmes. During 2008, repeats briefly found a new home on UKTV Drama, only to disappear shortly before a large-scale rebranding.

UK Gold broadcasts remain the longest consistent schedule of *Doctor Who* repeats on any UK television channel. The longevity of the channel's repeats enabled them to reach three different types of fans: those who had been watching before 1989, those who joined in the 'wilderness years', plus those who came on board post-2005. Whether they were re-experiencing the stories in a new format or watching for the first time, UK Gold played an important role in supporting and growing numerous fans' appreciation for the series by providing more *Doctor Who* than anyone else. **DWM**

Above left from top: UK Gold continuity announcer Glen Allen introduces a repeat of *Doctor Who* in 1997; a caption slide from 1997 promoting *Blake's 7* and *Doctor Who* repeats in 'The Vortex'; guest UK Gold presenters Elisabeth Sladen and Nicholas Courtney introduce *More than 30 Years in the TARDIS* in 1997.

Above right: *TV & Satellite Week* dated 30 October-5 November 1993 promoted *Doctor Who*'s 30th anniversary celebrations on UK Gold and the BBC.

Left inset above: O'Hara (Haydn Wood) in *Planet of Evil* (1975).

Left inset below: Glen Allen with a 'robot of death', a Cyberman, a Sea Devil and a Vervoid. Photo © Glen Allen.

UK Gold
DALEK DAY
UK Gold
UK Gold
4 days to
Dr Who @ 40
dr who @ 40 weekend
this weekend from 7am
UK Gold
DOCTOR WHO
40TH ANNIVERSARY 1963-2003
www.ukgold.tv
UK Gold
Dr Who @ 40

Bottom (left to right): A trailer promoting 'Dalek Day' on UK Gold in 2003; viewers hide behind the sofa in a trailer for the 'Dr Who @ 40 weekend' in November 2003; the BBC's distinctive 40th anniversary logo was used by UK Gold; Katy Manning appeared on UK Gold during the 40th anniversary weekend.

SMART to be SQUARE

Thirty years ago, as *Doctor Who* faded from our screens, the groundbreaking satellite network BSB launched a series of archive repeats. The highlight was unprecedented – a celebration lasting more than 33 hours and broadcast over an entire weekend...

Feature by **ALISTAIR McGOWN**

POLICE PUBLIC CALL BOX
BSB
PULL TO OPEN

Decades before Freeview and digital streaming platforms, British Satellite Broadcasting promised a space-age television future, boosting the number of TV channels available to British subscribers from four to nine

Fans lucky (and flush) enough to have acquired BSB's revolutionary square receiver dish, dubbed the 'squarial', fondly remember endless trailers in September 1990, with Jon Pertwee's face popping out from a Dapol TARDIS toy, presenter Debbie Flint modelling a faintly Romana-esque sailor suit, and fellow frontwoman Shyama Perera attracting attention with her distinctive purple-dyed hair. Latterly, much-bootlegged VHS tapes helped preserve BSB's *Doctor Who* Weekend in fan lore.

BSB had launched its pilot cable service on Sunday 25 March 1990; crucially, the company was beaten to the punch by Sky's rival satellite offering. Squarial transmissions followed on 29 April, with the relevant equipment costing £300 (the equivalent of almost £700 today) and a £100 annual subscription on top.

Back in December 1989, as *Doctor Who* ended its original BBC run and faced an uncertain future, archive reruns had been earmarked for the 1990 launch schedules of BSB's entertainment channel, Galaxy. BSB had paid £3.5m for 1,000 hours of classic BBC television programmes, including 200 of *Doctor Who*, with the blessing of actors' union Equity.

BSB's Director of Programmes John Gau – a former Head of Current Affairs at the BBC – wanted to repeat all of *Doctor Who* in chronological order. With only 16 stories having been released on VHS by that time, Gau's ambition was every fan's dream. Yet the plan was quickly stymied by gaps in the BBC archive and complications surrounding copyright clearance. Frustrated, BSB fell back on episodes already cleared for video release.

BBC Enterprises had issued very little black-and-white material on VHS, but a monochrome renaissance was kickstarted when *The Daleks* (aka *The Mutants,* 1963-64) appeared in June 1989. Inspired by BSB's interest in 1960s material, a flurry of titles followed, with VHS releases for *An Unearthly Child* (aka *100,000 BC*, 1963) and *The War Games* (1969) in February 1990, plus *The Dalek Invasion of Earth* (1964) and *The Mind Robber* (1968) in May.

BSB's initial package comprised four Hartnell serials, airing weekly from 1 April 1990: *An Unearthly Child*, *The Daleks*, *The Dalek Invasion of Earth* and an exclusive, *The Web Planet* (1965), which wasn't due on video until September. These were followed by two further exclusives, *The Space Museum* (1965) and *The Dominators* (1968; also due on video in September), together with previous VHS releases *The Mind Robber*, *The Seeds of Death* and *The War Games*, comprising a full year of 53 weekly episodes.

Billed as *Doctor Who: From the Start*, the Sunday repeats went out at 5.30pm and formed a double-bill in BSB's children's strand, Galaxy Club, with the school serial *Grange Hill*; in addition, there was a weekly repeat at 1.30pm on Saturdays. Some *Doctor Who* fans were impressed by the superior picture quality but others were angered by BSB's broken promise of every serial in order. In the fanzine *DWB*, for example, reader Ian Macey complained of "paying £100 for *The Space Museum*".

Living up to its motto – 'You watch, we listen' – BSB vowed to make amends. In May, the broadcaster announced that not only would a complete run begin in the autumn, but that an entire *Doctor Who* weekend was planned.

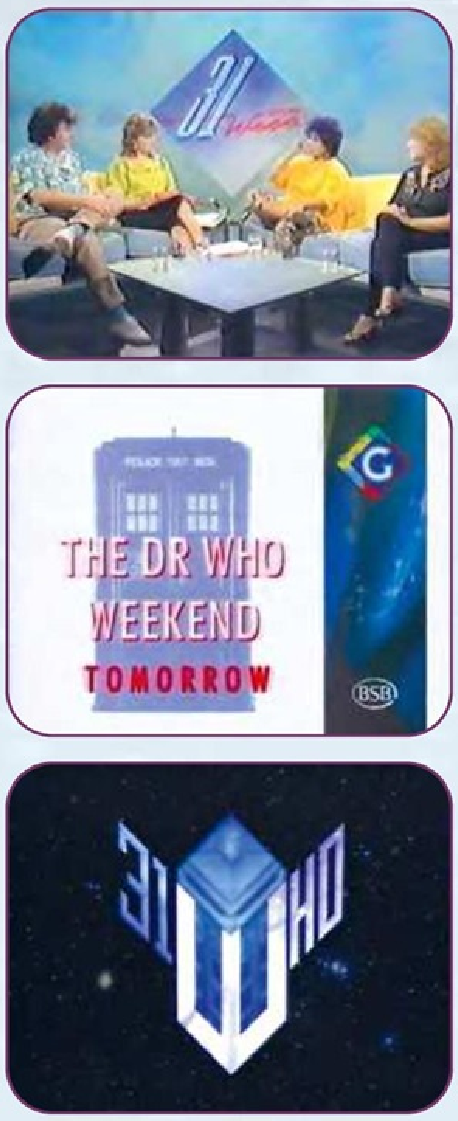
BSB's live teatime magazine programme *31 West* was renamed *31 Who* for the event, with linking material presented by Debbie Flint and Shyama Perera. Debbie had been the first female presenter in the Children's BBC 'Broom Cupboard' in 1986, later joining *31 West* via an advert in the trade paper *Broadcast*, while Shyama was a *Guardian* journalist whose broadcast work included London Weekend Television's *The 6 O'Clock Show* and BBC2's Asian programme *Network East*. Regular *31 West* co-presenter Simon Potter was temporarily replaced by John Nathan-Turner; the former *Doctor Who* producer had initially joined the project as a consultant.

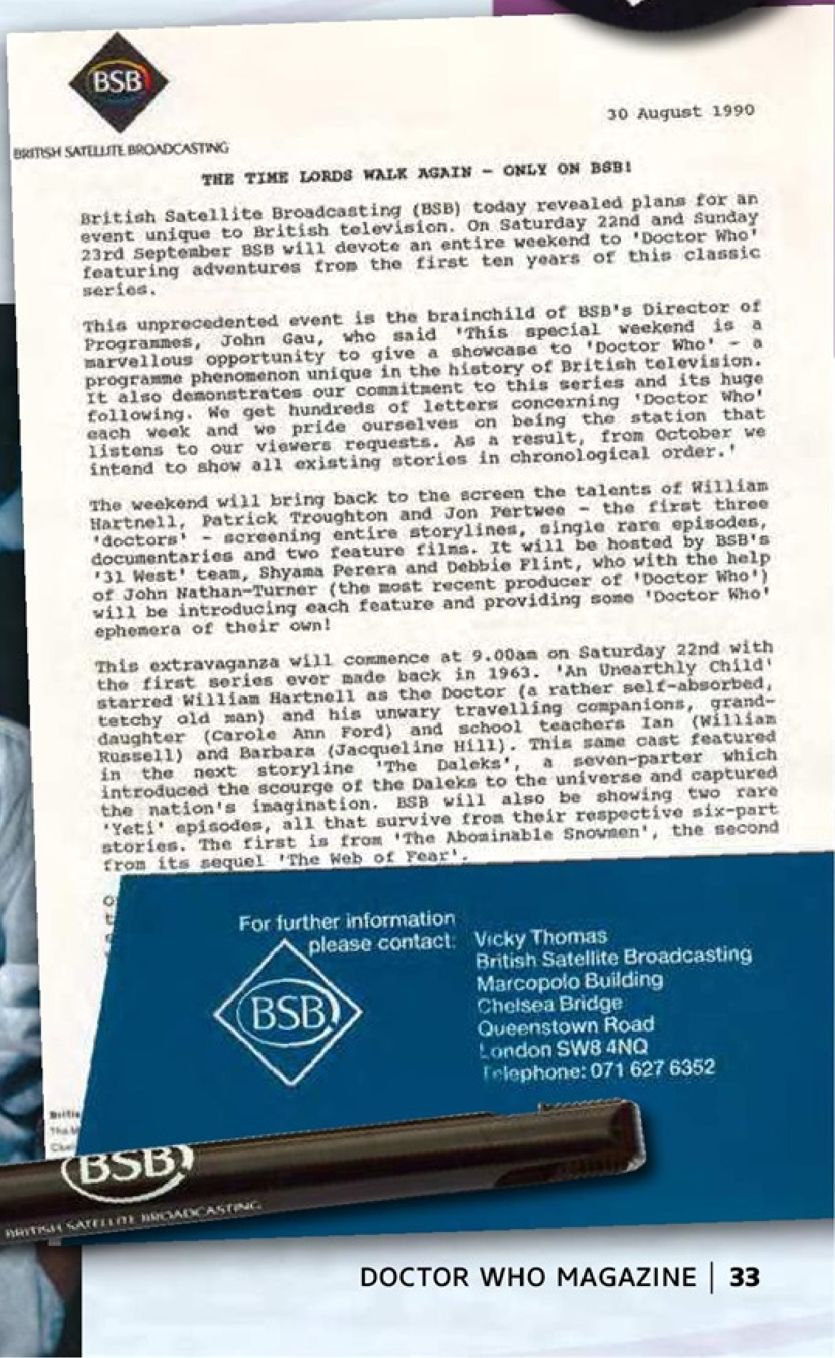
BSB announced that not only would a complete run begin in the autumn, but that an entire *Doctor Who* weekend was planned.

With transmission scheduled for 22 and 23 September, the *31 West* team began pre-recording material in August. Debbie interviewed original producer Verity Lambert in Lambert's office, Jon Pertwee was recorded in the US, and former companion Frazer Hines was interviewed while shooting *Emmerdale*. Convention footage was taped at the US event Unacon and, nearer to hand, Abingdon's Whoniverse 90.

Former companion Deborah Watling pre-recorded her contribution during a press launch held at BSB's Marcopolo Building offices on Thursday 30 August, an event also attended by JNT and John Gau. The next day JNT officially departed the defunct *Doctor Who* production office, reporting for work at BSB on Monday 3 September.

Gau's company John Gau Productions oversaw the weekend, with Daphne Daly as overall producer and significant contributions from her fellow *31 West* producer Roger Livingston, series editor Stephen Phelps, editor Michael Kavanagh and production assistant Susan Hubble. Mike Hand-Bowman directed. Some 180 minutes of broadcast material comprised two half-hour teatime shows and around five minutes of linking material per→





BRITISH SATELLITE BROADCASTING

30 August 1990

THE TIME LORDS WALK AGAIN - ONLY ON BSB!

British Satellite Broadcasting (BSB) today revealed plans for an event unique to British television. On Saturday 22nd and Sunday 23rd September BSB will devote an entire weekend to 'Doctor Who' featuring adventures from the first ten years of this classic series.

This unprecedented event is the brainchild of BSB's Director of Programmes, John Gau, who said 'This special weekend is a marvellous opportunity to give a showcase to 'Doctor Who' - a programme phenomenon unique in the history of British television. It also demonstrates our commitment to this series and its huge following. We get hundreds of letters concerning 'Doctor Who' each week and we pride ourselves on being the station that listens to our viewers requests. As a result, from October we intend to show all existing stories in chronological order.'

The weekend will bring back to the screen the talents of William Hartnell, Patrick Troughton and Jon Pertwee - the first three 'doctors' - screening entire storylines, single rare episodes, documentaries and two feature films. It will be hosted by BSB's '31 West' team, Shyama Perera and Debbie Flint, who with the help of John Nathan-Turner (the most recent producer of 'Doctor Who') will be introducing each feature and providing some 'Doctor Who' ephemera of their own!

This extravaganza will commence at 9.00am on Saturday 22nd with the first series ever made back in 1963. 'An Unearthly Child' starred William Hartnell as the Doctor (a rather self-absorbed, tetchy old man) and his unwary travelling companions, grand-daughter (Carole Ann Ford) and school teachers Ian (William Russell) and Barbara (Jacqueline Hill). This same cast featured in the next storyline 'The Daleks', a seven-parter which introduced the scourge of the Daleks to the universe and captured the nation's imagination. BSB will also be showing two rare 'Yeti' episodes, all that survive from their respective six-part stories. The first is from 'The Abominable Snowmen', the second from its sequel 'The Web of Fear'.

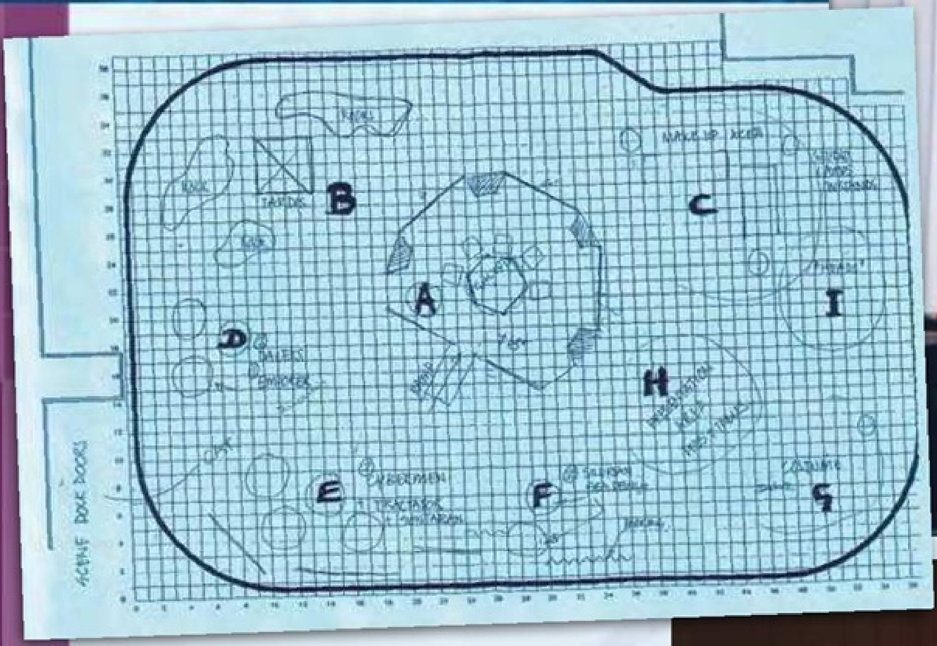
For further information
please contact:

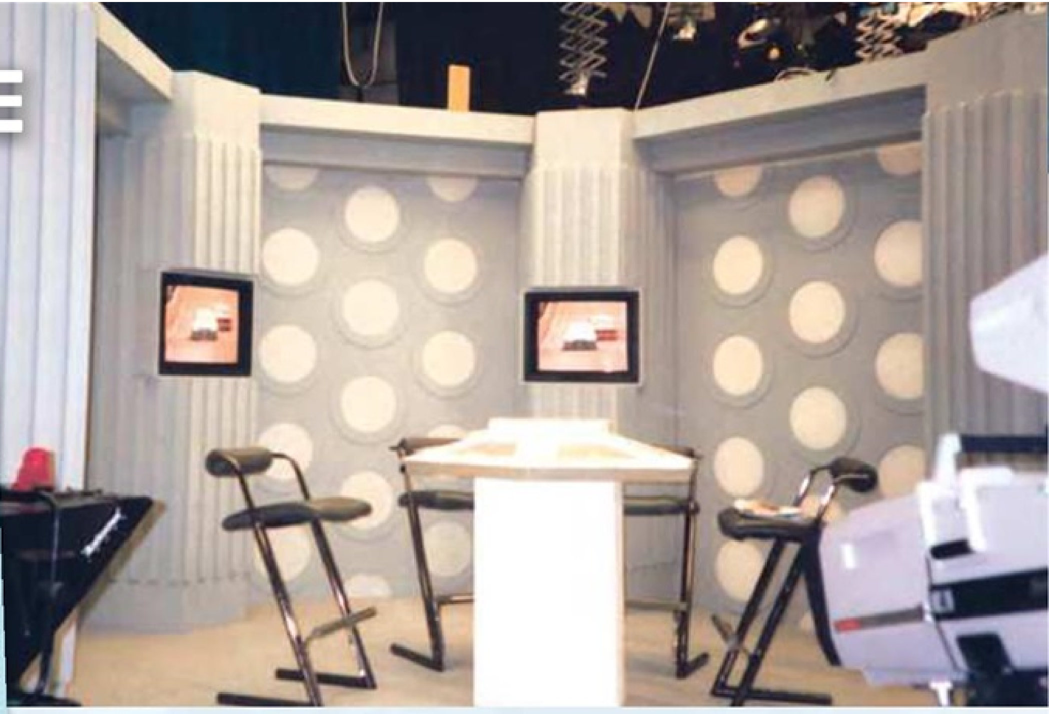
Vicky Thomas
British Satellite Broadcasting
Marcopolo Building
Chelsea Bridge
Queenstown Road
London SW8 4NQ
Telephone: 071 627 6352

Left from top: Former *Doctor Who* producer John-Nathan Turner, presenters Debbie Flint and Shyama Perera, and actress Nerys Hughes promote BSB's *Doctor Who* weekend, on *31 West* broadcast 21 September 1990; a caption slide advertising the weekend; the *31 Who* logo.

Below left: Debbie Flint, John Nathan-Turner and Shyama Perera on the set of *31 Who*.

Below right: A promotional badge and pen, and a press release for the *Doctor Who* Weekend.





Right: A floor plan of the sets for *31 Who*.

Far right above and below: Three views of the *31 Who* sets, showing the reimagined TARDIS control room, a TARDIS prop and a menagerie of monsters.

Photos © Jon Preddle.

→ hour each day, all punctuated with title graphics backed by Dave Vorhaus' 1980 library LP track *The Great Chip Takeover*.

Although *31 West* was a live show, both days of *31 Who* were pre-recorded on Saturday 8 September at Marcopolo Building. "*31 West* was done in a tiny studio," Debbie Flint tells **Doctor Who Magazine**, "but for *31 Who* they seconded the main Studio 1. It was buzzing with backstage people. The whole team who produced the five weekdays – two producers and a couple of assistant producers – were all there, making sure everybody was in the right place. It was a tight ship."

Designer Kathy Pearce created six key areas, centred around the main TARDIS control room replica set, with a central table in the style of a console and red roundel walls. An alien planet set, dressed with a BBC TARDIS against black drapes, included Melkur, a God of Ragnarok and two Plasmatons from the BBC props store. A futuristic area showcased chiefly 1980s monsters plucked from BBC exhibitions, including Cybermen, a Sea Devil, Silurian, Sontaran and Tractator, plus, from the archives, the giant robot K1.

Designer Kathy Pearce created six key areas, centred around the TARDIS control room replica set.

Props in the Dalek zone included the Emperor and Special Weapons Dalek from *Remembrance of the Daleks* (1988). The Fifth Doctor's outfit was a prominent feature of the costume section, while JNT couldn't resist donning the Sixth Doctor's "totally tasteless" coat for a link or two. The studio was rounded out with a Haemovore make-up demonstration area.

The impressive roster of studio guests comprised 'current' Doctor Sylvester McCoy; former companions Carole Ann Ford, William Russell, Peter Purves, Nicholas Courtney, Wendy Padbury and Elisabeth Sladen; Jennie Linden (from the 1965 film *Dr. Who and the Daleks*); director Waris Hussein; writers Terrance Dicks, Mervyn Haisman, Bob Baker and Dave Martin; costume designer Patricia Godfrey; original Dalek voice artist Peter Hawkins; Dalek designer Ray Cusick; set designer Barry Newbery; monster-makers Steven Mansfield and Sue Moore; **DWM** editor John Freeman, plus fans David J Howe, Andrew Beech, Jean Riddler and Jon Preddle, with Alistair Lock donning a Cyberman costume. John Leeson pulled out at a late stage, rendering K9 mute.

"Everything was done as-live because you needed the exact timings," explains Shyama Perera. "To keep the mood

BSB GALAXY WEEKEND SCHEDULE

Saturday 22 September 1990

9.00am	*31 Who*
9.15am	*An Unearthly Child*; followed by *31 Who*.
11.15am	*The Daleks* episodes 1-3
12.35pm	*Doctor Who's Who's Who* (1985 US documentary); *31 Who*.
1.40pm	*The Daleks* episodes 4-7; *31 Who*
3.30pm	***The Edge of Destruction*** (episodes shown in wrong order); *31 Who*
4.30pm	***The Yeti Rarities: The Abominable Snowmen*** Episode Two and ***The Web of Fear*** Episode 1
5.30pm	*31 Who: The Fans*
6.00pm	***The Space Museum***; *31 Who*
8.00pm	***The Keys of Marinus***; *31 Who*
11.00pm	***The Aztecs***; *31 Who*
1.00am	*Dr. Who and the Daleks*
2.30am	Close

Sunday 23 September 1990

9.00am	*31 Who*
9.15am	*The War Games* Episodes One to Five; *31 Who*
11.30am	***Whose Doctor Who*** (1977 BBC2 documentary); *31 Who*
12.45pm	*The War Games* Episodes Six to Ten; *31 Who*
3.00pm	*The Dominators*
5.15pm	*31 Who: The Monsters*
5.45pm	*The Mind Robber*; *31 Who*
8.00pm	***The Three Doctors***; *31 Who*
10.00pm	*Daleks' Invasion Earth 2150 A.D.*; *31 Who*
11.30pm	*The Yeti Rarities*
12.30am	*The Edge of Destruction* (late addition to schedule, with episodes shown in the correct order)
1.30am	Close

*All story titles as billed. Exclusive archive screenings not available on VHS at the time are in **bold**.*

right you’re not stopping and starting, you’re going straight through. We were winging it in many ways. You’ve got all the information but then you have to go to the TARDIS, you have to do this, you have to do that, so you’re just having to take it as it comes. There was no time for rehearsals or any time to redo it.” Adds Debbie: “It was very, very tightly organised with the running order, to make sure we didn’t miss any of the cues. We all had our part to play. It was very ambitious but it was great fun to be part of.”

Recording began at 9.30am and was due to be completed by 9.00pm, but eventually overran until around 11.15pm. The most complex recordings were for the half-hour shows, with Saturday’s effort allotted 45 minutes of recording time at the start of the schedule and Sunday’s a full hour, after lunch at 2.00pm. Shooting out of sequence, presenters brought two sets of clothes, with four costume changes to reinforce the live broadcast conceit.

“It was a very long day,” says Debbie. “I remember having an absolutely splitting headache by the end of it, just because of the hectic nature of recording all the different pieces. I think I was there until 8.00 or 9.00.”

“I think I was stood down just after Debs,” recalls Shyama. “JNT might have stayed on. I just remember really intensively going from one thing to another. One minute you were literally talking to a wall, the next you were sitting on a bunch of rocks talking to somebody, the next you were in the TARDIS, and it just felt like a continuous movement around the studio. It was just people clearing a space and quickly refitting it with something else! But we loved doing it. I remember Sylvester McCoy was full of beans; you’d have some glorious moments with people who were full of life.”

Debbie recalls guests being taken aback by the rapid turnaround. “We were in such a hurry to record everything; we’d blocked it all out rather than rehearse each bit. There was a link of me leaving the TARDIS, walking across to where Sylvester was sitting, chatting with him and going into the next programme. We did it, and then he said, ‘Oh, was that it? I thought it was the rehearsal!’

“I loved wearing Honor Blackman’s pink outfit with the little cape and I remember being delighted that I actually fitted in it!” she adds. “Lots of the costumes were still around then. You try looking for all that now! God knows where it would be.” Indeed, Blackman’s Professor Lasky costume from *The Trial of a Time Lord* (1986) was eventually auctioned in 1992.

How was it, working with rookie presenter JNT? “He was a bit scatty, but a lovely guy,” remembers Debbie. “A bit all over the place, but knew his *Doctor Who* stuff; a larger than life character that fitted in with everybody. He was learning on the job, so if there were any retakes it was probably when John was involved!”

“It was a case,” says Shyama warmly, “of ‘Here’s this gorgeous bloke who’s going to come and make sure that we stay on track.’ He was great. He could have been a presenter, because he really behaved like one. It’s great having someone like that around because if you go slightly off track they’re able to bring you back.” She laughs out loud when told JNT called her and Debbie “deliciously amusing” in his memoirs. “That is so sweet! I’m sure we probably *were* deliciously amusing, possibly because we knew so very little!”

Further pre-recorded contributions included Terry Nation at home in California, Radiophonic Workshop men Brian Hodgson and Dick Mills, and Cyberman co-creator Gerry Davis. However, Shyama would rather forget her awkward interaction with pre-recorded footage of Frazer Hines, Deborah Watling and particularly Jon Pertwee on a TARDIS ‘wall screen’. →

WEEKEND WINNER

Holidaying in Europe in summer 1990, New Zealand fan Jon Preddle became involved in BSB’s weekend after attending a meeting of London fans recorded at London’s Fitzroy Tavern on 2 August. Though Jon’s interview footage wasn’t used, Daphne Daly later invited him to the studio for a fan quiz.

Jon was up against Andrew Beech, Jean Riddler and – as a late replacement for sculptor Sue Moore – John Nathan-Turner himself. “The quiz was recorded at 10.00am,” remembers Jon. “My prize was to have a jumper from the *Doctor Who Pattern Book* knitted for me. I chose the Dalek one, but I’ve never received it to this day!

“Mostly we were in the green room watching the studio feed on a monitor, though during a break we were allowed into the studio for photos,” continues Jon. “The guests came and went during the day; it was all very fast. Everything was recorded with little or no rehearsal, with presenters reading off autocue. The only hiccup was Shyama recording her questions to pre-filmed answers, which had to be done several times.

“I watched it go out while visiting friends in Bristol,” Jon adds. “I was a bit embarrassed to see myself, but surprised how good the set looked. It was a long day but it was an amazing, once-in-a-lifetime experience.”

Top left: JNT talks to Dalek designer Raymond Cusick.

Top centre: Shyama holds hands with one of the Gods of Ragnarok from *The Greatest Show in the Galaxy* (1988-89).

Top right: Debbie Flint quizzes JNT, Jean Riddler, Andrew Beech and Jon Preddle.

Above inset: Jon Preddle wins the quiz.

Below from left: Guests in the studio included Nicholas Courtney and Terrance Dicks, Sylvester McCoy and Wendy Padbury, Carole Ann Ford and Elisabeth Sladen.

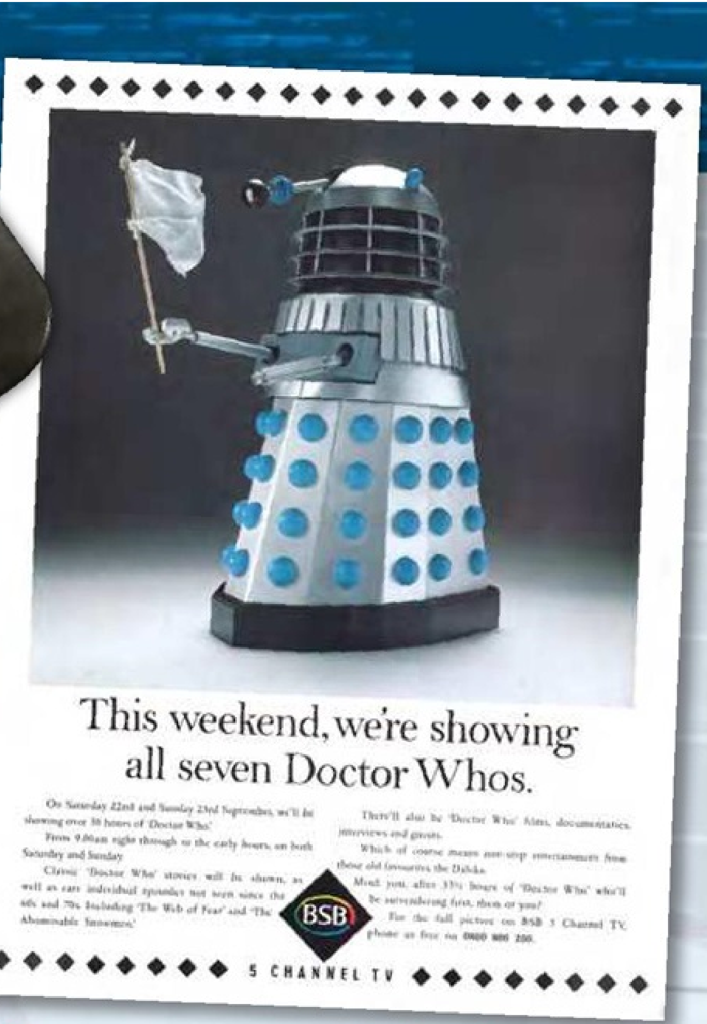
IT'S
SMART
TO BE
SQUARE
BSB

September 1990

FEATURES SERVICE

Jon Pertwee: Seasoned traveller in time

5 Channel TV



This weekend, we're showing all seven Doctor Whos.

5 CHANNEL TV

Above left: Shyama's interview with Jon Pertwee proved challenging.

Above centre: Debbie talks to Terrance Dicks and DWM editor John Freeman.

Far right: A BSB badge and promotional material for the *Doctor Who* Weekend – a Features Service booklet and a magazine ad.

Below: Debbie Flint and novice presenter John Nathan-Turner.

→ "I just die every time I see the Jon Pertwee 'interview'. Nothing's right about it!" she complains. "My eyeline is completely wrong! Also I'm not hearing his answers, so my responses seem a bit stupid! I've got this inane grin on my face, because I'm assuming he's talking in a very jolly, lively way and actually he's being very intense and serious. There's a total mismatch between his demeanour and mine."

Shyama also remembers an annoying tic of hers. "I kept saying 'Dialek' – which was how I'd heard the word all my life. They kept saying, 'No, you're saying it wrong.' I just kept on doing it. It was driving them and me mad."

Shyama and Debbie weren't fans yet had to impart huge amounts of information. "I hadn't seen *Doctor Who* for years at that point," admits Shyama. "I remembered it from childhood, so was slightly alienated from the subject matter. I was enthusing crazily but I was remembering William Hartnell or Jon Pertwee. Particularly when it's such a cult show, you don't know if you're letting everybody down. There was no Google; whatever information we had, somebody had had to sit down and look up. Although the day was fantastic, if you were a fan I suspect there were huge howlers."

The biggest howler came from the station's computer-assisted playout system, which showed the two episodes of *Inside the Spaceship* (aka *The Edge of Destruction,* 1964) in the wrong order. Since *31 Who* was pre-recorded, BSB announcer Trish Bertram was left to apologise and promise a later rescreening. Those two episodes, *The Edge of Destruction* and *The Brink of Disaster*, were among the weekend's 22 exclusive 'premiere' items; unavailable on BBC Video, some had gone unseen on British television for 26 years.

John Gau had recognised the weekend's publicity opportunities from the outset, taking out a promotional page in *Radio Times*. A more widely run press advert featured a Dalek (represented by a Sevans model kit) waving a white flag. Also promoting the extravaganza, JNT was interviewed rather patronisingly on the children's magazine programme *Galaxy Club Show* on 15 September, while Debbie, Shyama and JNT trailed the event in *31 West* on Friday the 21st.

Amid the uncertainty over new *Doctor Who*, all looked rosy for its archive heritage.

The weekend was enthusiastically received by fans. On BSB's feedback show *Now Listen*, N Page of Reigate wrote: "Congratulations on the *Doctor Who* Weekend. It was wonderful. I can't praise it enough. I had 37 people – all *Doctor Who* fans – in my tiny lounge for the two days' constant viewing."

The full run *From the Start* now opened with *An Unearthly Child* on Sunday 7 October at 5.30pm, bolstered by repeat showings on Sunday at 00.30am and Saturday at 1.30pm. Omnibus compilations of *The Space Museum*, *The Dominators*, *The Mind Robber* and *The Three Doctors* (1972-73) were mooted for Galaxy's festive schedules, and a second weekend was planned for Easter 1991, focusing on the Pertwee and Tom Baker eras.

Amid all the uncertainty over new television *Doctor Who*, all looked rosy for its archive heritage. Then disaster struck. News broke on 2 November of a merger between BSB and its rival, Sky. BSB and Sky were losing £10m a week between them, with BSB contributing the lion's share of debt.

"In September we had no idea it was going to close," says Debbie. Adds Shyama: "We just couldn't believe it when BSB was sold. It was an excellent channel and it was a damn shame it didn't survive."

Equity agreements now invalidated, *Doctor Who* screenings ended abruptly with Saturday's repeat of *The Daleks*' fourth episode on 1 December. The ambitious rerun plans had stalled after just two stories, and BSB had been broadcasting for a mere eight months. Three hundred BSB staff were made redundant and shows like *31 West* were axed. As *Doctor Who* fans were forced to swap their squarials for Sky's Astra boxes, the wilderness years beckoned.

For those who were there, and those who simply watched *Doctor Who* on BSB, a warm feeling of nostalgia remains. "Honestly, the memory of it was just totally and utterly pure joy," says Shyama of the *Doctor Who* Weekend. "It was such a laugh." **DWM**

BBC

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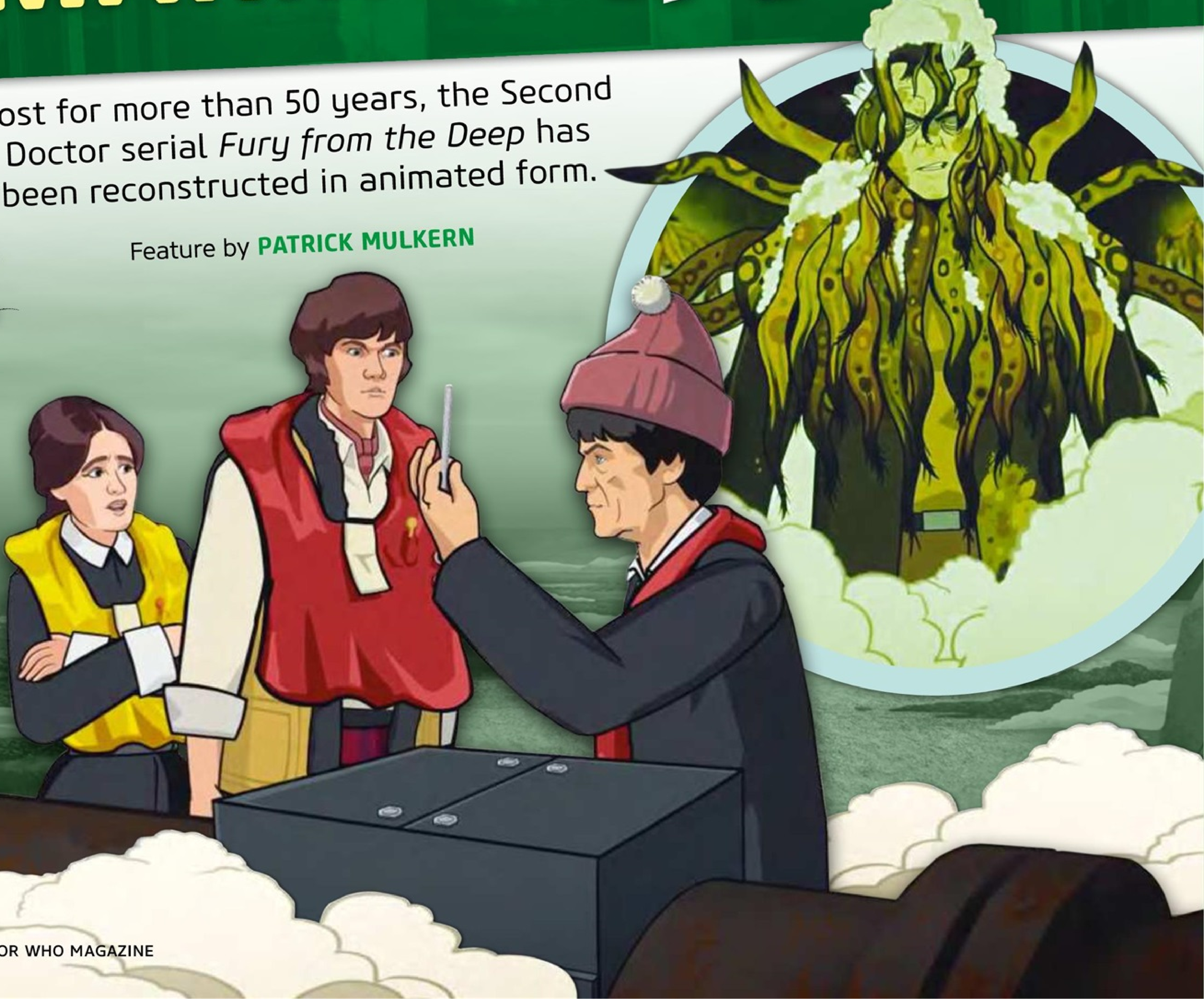
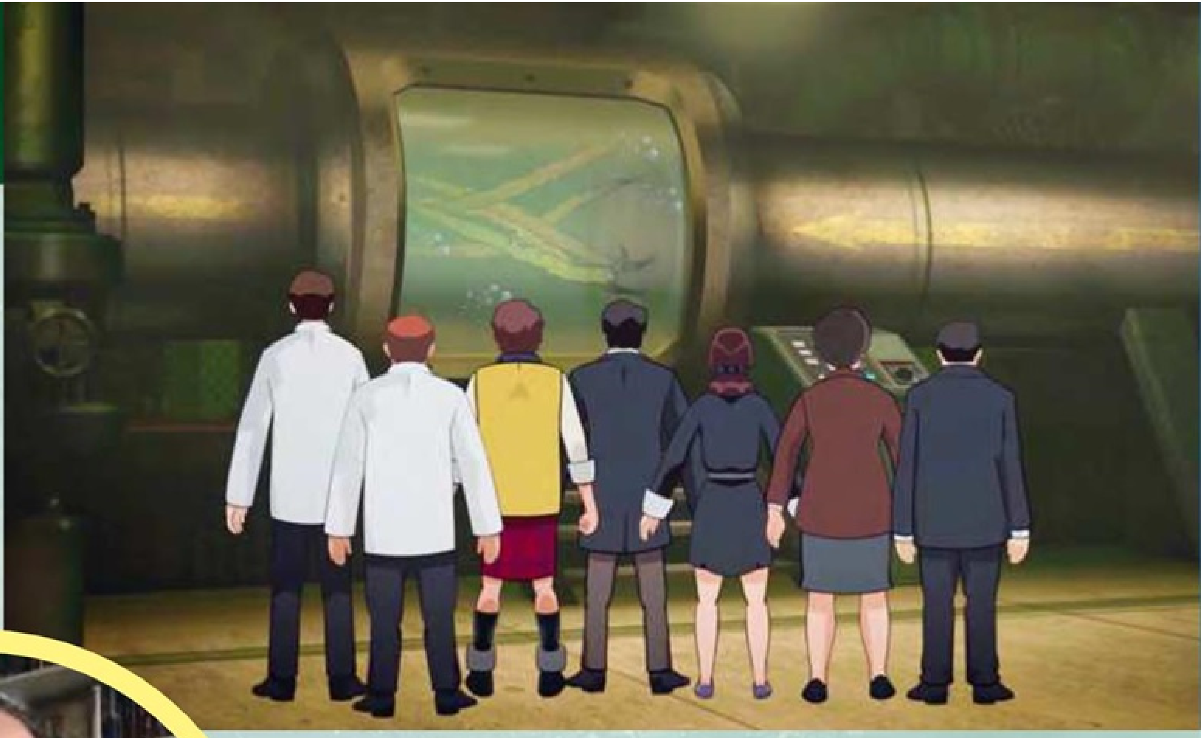
MAKING WAVES

Lost for more than 50 years, the Second Doctor serial *Fury from the Deep* has been reconstructed in animated form.

Feature by **PATRICK MULKERN**





"It's down there... in the darkness... in the pipeline... waiting..." Those spooky closing words from Episode 2 of *Fury from the Deep* were uttered by Van Lutyens, a technical engineer alarmed by the sentient seaweed creature that was menacing a North Sea gas refinery – as well as terrifying youngsters watching *Doctor Who* in 1968.

If you were lucky enough to catch this magnificent chiller on its one and only British television airing, you'll have been "in the darkness... waiting" a very long time to see it again, because it was wiped by the BBC. But now, thanks to some skilled technical engineers of today, the furious seaweed and the torrent of foam that heralds its arrival are about to engulf us once again.

Fury from the Deep is the latest lost treasure from the Patrick Troughton era to be revived, as the surviving soundtrack is married to a sparkling new animation of all six episodes in a lovingly presented DVD/Blu-ray package.

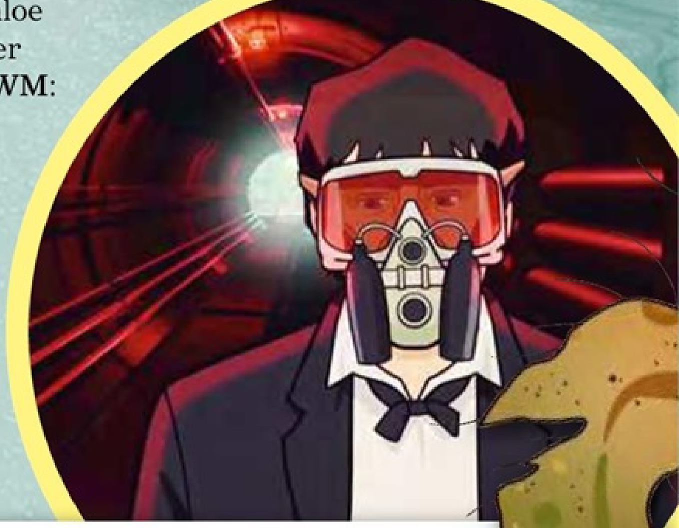
One of its executive producers (and former **Doctor Who Magazine** editor) Gary Russell explains how the project came about: "Russell Minton, who is our boss, lord, master and general White Guardian of Time at BBC Studios, asked me out of the blue if Big Finish Creative would be interested in doing more animations. After a year of discussions, one day it was, 'So we'd like you to do *Fury from the Deep*.' I gulped, panicked and thought, 'That's a potential poisoned chalice because everyone loves *Fury*, even though hardly anyone who says they love it has ever seen it,' so expectations would be unnaturally high." With fellow executives Jason Haigh-Ellery and Mark Oliver on side, Gary says he "jumped in, said, 'Yaaaay!' – and 'Project: Seaweed' as we christened it had begun."

Mark Oliver tells **DWM** that it's taken some 14 months to come to fruition. And it's been an international collaboration: "Our team is spread across the globe – the UK, Australia, India and the US – so it's a 24/7 operation." And this brings challenges because "the time zones often mean late-night or early-morning conference calls".

"EVERYONE LOVES *FURY*, EVEN THOUGH HARDLY ANYONE WHO SAYS THEY LOVE IT HAS EVER SEEN IT." GARY RUSSELL

With Big Finish Creative on board, naturally *Fury* will vary in approach from other recent animations. As Gary explains: "Luke Marcatili, my co-director in Sydney, and I favoured the European-style, clean-line approach. I love things like *Tintin* and *Asterix*, and we were both drawn to shows like *Archer* for inspiration. Plus, we animate in Toon Boom Harmony rather than Adobe Animate that AnneMarie Walsh's team used on *The Faceless Ones*, so that inevitably makes things look quite different. No animation program is better or worse than another, but they do have different strengths and weaknesses, so the Big Finish stories will never look the same as AnneMarie's or Charles Norton's productions [eg, *The Power of the Daleks*]. Which is good; it's the same rationale as having different directors, set designers, cameramen etc in live-action *Doctor Who*. You each bring something different to the table."

In Australia, Luke Marcatili set to work planning out the project with his Big Finish Creative colleagues, line producer Chloe Grech and executive creative producer Josh Reh. From Sydney, Luke tells **DWM**: "I storyboarded roughly half of the six episodes, working alongside our storyboard artist Kan Perera. I also functioned as the art director, which meant establishing the look of the show and leading our team of artists to design almost everything you see on screen – characters, environments, props, effects and other elements." →



Opposite page above left: The Doctor (Patrick Troughton) opens a gas pipe inspection hatch in Episode 1 of *Fury from the Deep* (1968).

Opposite page above right: The Doctor flies a helicopter in the new animated version of the story.

Opposite page below left: Victoria and Jamie watch the Doctor demonstrate his sonic screwdriver.

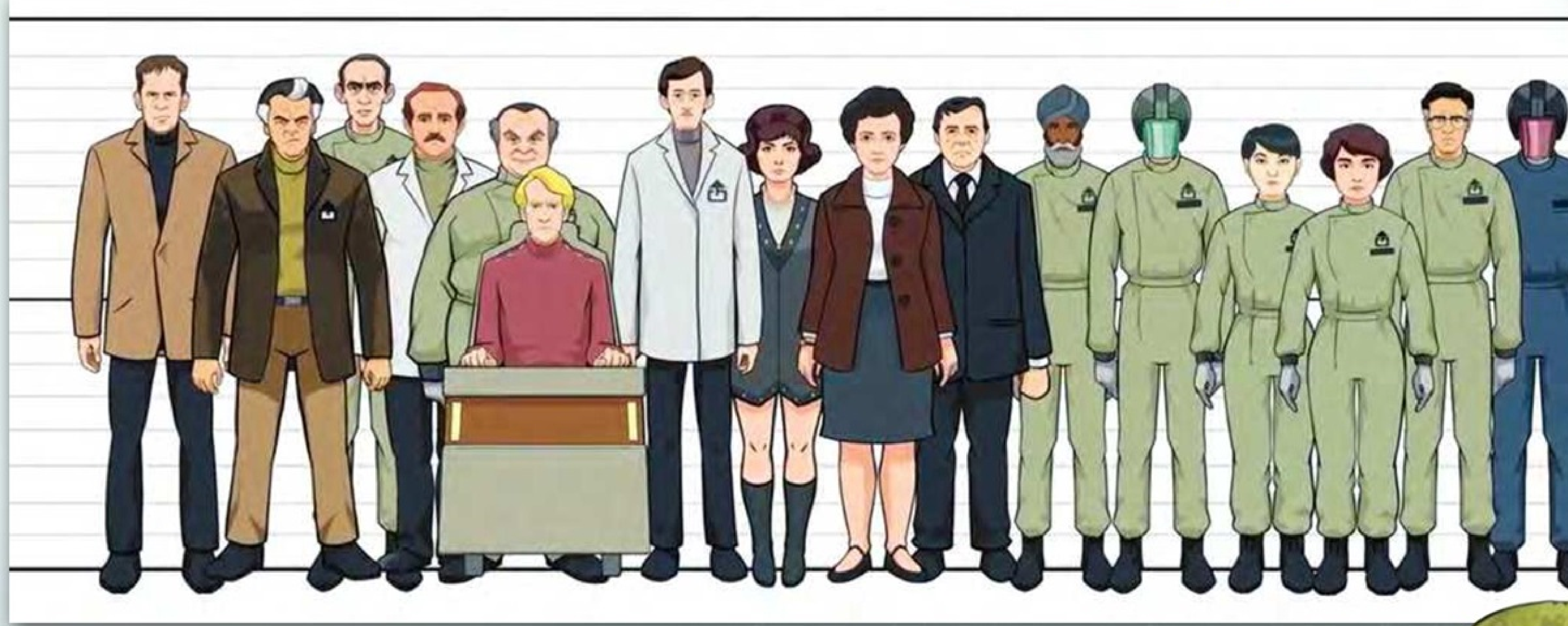
Opposite page below right: Robson is controlled by the malevolent weed.

Above: The weed creature infests the gas pipe, to the horror of the observers.

Left inset: Executive producer Gary Russell.

Below: The Doctor investigates the impeller shaft.

Bottom: Designs for the characters in *Fury from the Deep*.



Right above: The dinghy used by the travellers to get to and from the TARDIS, which has landed on the sea.

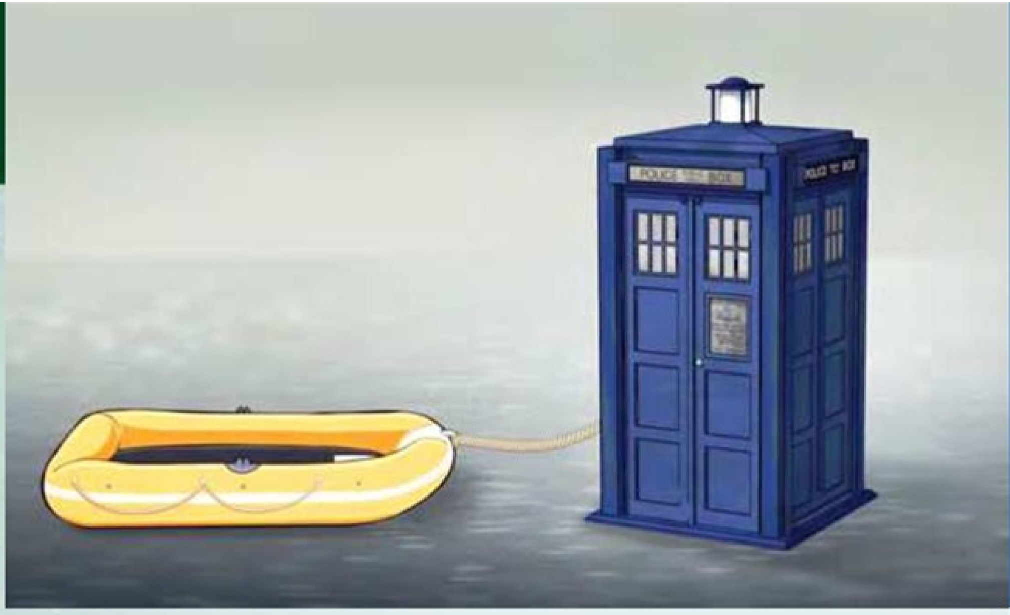
Right below: The Doctor and his friends study a sample of seaweed in the TARDIS.

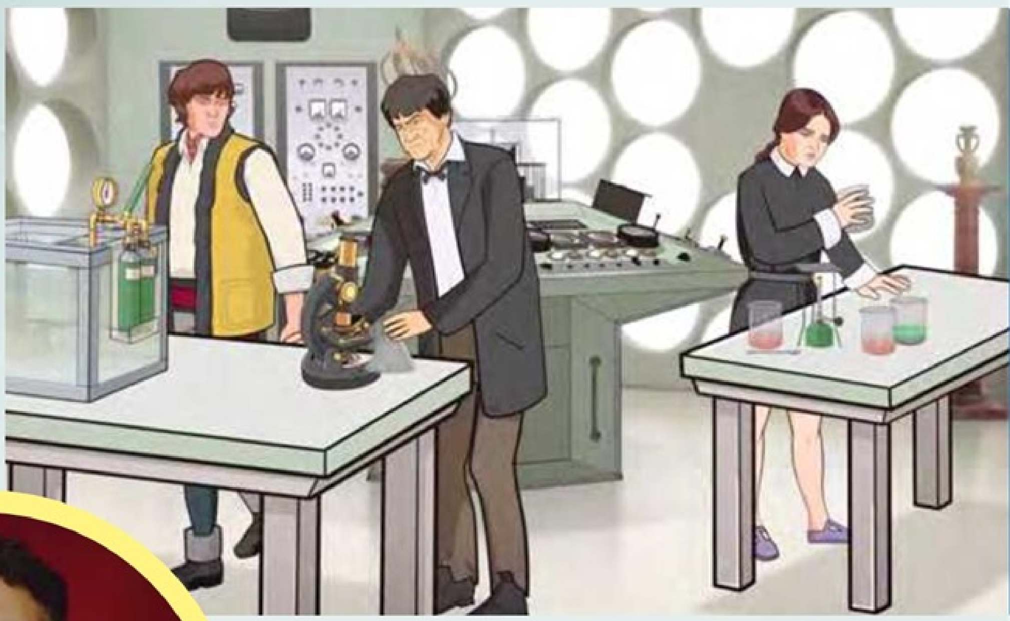
Right inset: Luke Marcatili, art director and storyboard artist.

Below: Concept art for the foam that accompanies the weed.

Bottom left: The animation team in India.

Bottom right inset: Frazer Hines and Toby Hadoke record an audio commentary using Zoom.





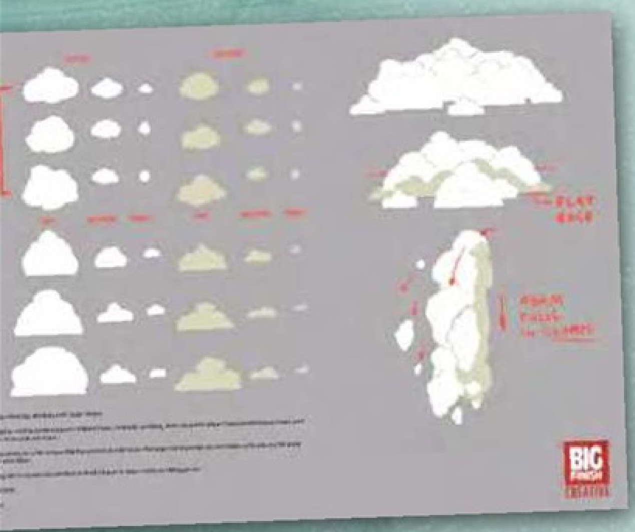
→ Pitching the project to the BBC, one of Luke's first tasks was to design the look of the Doctor and his companions Victoria and Jamie. "I felt we needed a style that captured the likenesses of the original cast and was simple enough to work for 2D animation and fit in with the tense mood of the story. It was a difficult balance to achieve. We used a lot of photo reference to get the characters right, especially the original *Fury* telesnaps."

In terms of sets and backgrounds, the animation format allows a degree of creative licence. "Gary, myself and the team wanted to expand on what was possible in the original production," says Luke, "and heighten the atmosphere and scale of the setting. We wanted to create the uneasy feeling that something could be lurking just out of sight among the vents, shadows and pipes that make up the ESGO gas refinery. The backgrounds were ultimately a mix of 2D and 3D, painted by Dan Pham and myself, with Aleksandra Daniel designing the props for the show – including our seaweed!"

These projects would be as nothing without the soundtracks, which fortunately were preserved by fans who taped them off air in the 1960s, and as ever composer and sound designer Mark Ayres has marshalled their restoration. "The source is mainly the recordings made by Graham Strong, but they've also been patched where necessary with recordings by John de Rivaz," says Mark, who has provided multiple versions of the soundtrack. "The animation features a subtly enhanced version of the original (mono), alongside a new 5.1 mix, which is rather more adventurous in matching the ambitions of the animators. This has meant isolating a central 'mono' channel for dialogue, re-panning elements that move off screen (footsteps and out-of-vision dialogue) and rebuilding background effects and music."

In his guise as archivist for the defunct BBC Radiophonic Workshop, Mark Ayres has other treasures at his disposal. "I do have a complete copy of Dudley Simpson's original music, which has been expanded into surround for the purpose. There were originally three reels of Brian Hodgson's sound effects, but annoyingly two went missing sometime in the 1980s, so generally effects have been isolated from the original mono mix and rebuilt in surround before dropping them back into the mix."

The complete, newly restored original soundtrack can be heard on the telesnap reconstructions. "Mark Ayres has remastered it to a standard not heard since 1968!" says Derek Handley, who's remade his previous 'recon' from scratch. "The telesnaps have had a lot of work to get them looking better, notably removing the rounded borders. The recon includes many more stills that weren't in the [unofficial] Loose Cannon version and the pace of the editing is much improved. There's optional narration by Frazer Hines based on the 2004 CD release and optional descriptive subtitles for those who prefer to listen to the clean soundtrack."



FURY IN LOCKDOWN

Pre-production on the animation formally began in May 2019, but the crucial latter stages were, like everything else, affected by the coronavirus pandemic – especially with the teams spread across the world from the UK to America, India to Australia. As executive producer Gary Russell explains: "One of the biggest challenges that delayed us enormously has been COVID-19, particularly for our animation team in India who, on top of that, had to deal with a massive cyclone halfway through their work on Episode 5."

Many of the animators can be seen, working around varying time zones and social-distancing rules, in *Animating Fury from the Deep*, which was produced at short notice by Paul Vanezis, who calls it "a tight, focused feature". Recording the Indian team "was the trickiest because everyone was working from home. Of our three contributors, I was only able to get a usable recording from Souvik Nandi, the animation supervisor."

Paul also recorded the commentaries for each episode. Normally convivial gatherings, they too adhered to lockdown restrictions. "Everyone had to work remotely," says Paul. The contributors remained at home, battling with Zoom and dodgy connections up and down the UK. Michael E Briant participated from Spain. "Both Frazer Hines and Toby Hadoke were also able to make local high-quality recordings," says Paul, "although we did have a few issues. First, Michael had a problem with his microphone. We had to stop a couple of times to sort it and, partway through, Frazer lost his internet connection."

THE THREE-DISC SET INCLUDES:

BBC
DOCTOR WHO
FURY FROM THE DEEP

- Six animated episodes in both black-and-white and colour
- Optional 5.1 audio on all episodes created by Mark Ayres
- Audio commentaries presented by Toby Hadoke, featuring:
  Episodes 1 & 5: Frazer Hines (Jamie), production assistant Michael E Briant, assistant floor manager Margot Hayhoe
  Episode 2: animation executive producer Gary Russell
  Episode 3: designer Peter Kindred
  Episode 4: film cameraman Ken Westbury, make-up supervisor Sylvia James, with archival clips of director Hugh David and John Abineri (Van Lutyens)
  Episode 6: Gary Russell, Frazer Hines
- Production subtitles by Martin Wiggins
- Surviving footage including Australian censor clips, film trims, and colour footage shot behind the scenes at Ealing Film Studios, restored and presented in HD
- Telesnap reconstructions of all six episodes by Derek Handley, with optional narration by Frazer Hines
- *The Cruel Sea: Surviving Fury from the Deep* – a making-of documentary by Chris Chapman, featuring Frazer Hines, June Murphy (Maggie Harris), Brian Cullingford (Perkins), Michael E Briant, Margot Hayhoe and helicopter pilot Mike Smith, revisiting the story's locations
- *Animating Fury from the Deep*: a feature about the animation teams by Paul Vanezis
- Archival interviews with writer Victor Pemberton and visual effects designer Peter Day
- *Fury* teaser trailer
- *The Slide*: Victor Pemberton's 1966 BBC radio serial, which inspired *Fury from the Deep*
- Photo gallery in HD
- PDFs of camera scripts and *Radio Times* material

> **"I SUGGESTED WE NEEDED TO GO ALL OUT AND DO A MASSIVE ON-LOCATION PIECE BEFITTING SUCH AN EPIC STORY." CHRIS CHAPMAN**

Mark Ayres has also created the soundtrack for the photo gallery – again produced by Derek. "The gallery includes colour photos taken on location," says Derek. "I actually bought the original negatives a few years ago. We've also accessed behind-the-scenes photos taken by design assistant Tony Cornell and visual effects designer Peter Day. Many have never been printed before."

The three-disc set is augmented by several enticing extras. *The Cruel Sea: Surviving Fury from the Deep* is a glorious 'making of' documentary by Chris Chapman, clocking in at just under 40 minutes. "I think *The Cruel Sea* is probably the single most ambitious bit of filming I've ever made for the *Who* range," says Chris. "I suggested we needed to go all out and do a massive on-location piece befitting such an epic story."

Chris pushed the boat out – almost literally – on this project. He obtained permission to visit Red Sands Sea Fort, a menacing cluster of rust buckets which, amazingly, are still standing six miles out to sea from the Thames Estuary. Built in 1941 as an anti-aircraft defence and decommissioned in 1955, they looked past their prime in 1968 when chosen to represent a key location in *Fury from the Deep*. In 1986, *Fury*'s director Hugh David told **DWM**: "Their resemblance to natural gas platforms was about one per cent – the fact that they were stuck out at sea! Poor Peter Day had to be left there overnight setting it up. The weather was atrocious and it was on the cards we might not have been able to get back to him for a whole week."

Today, Red Sands appears even more perilous, but Chris was undeterred and organised a jolly boat trip. He rounded up Frazer Hines, who played Jamie, and Michael E Briant, who was Hugh David's production assistant (and went on to direct several stories). Chris even tracked down helicopter pilot Mike Smith, once known as 'Mad' Mike, who performed *Fury*'s hair-raising chopper stunts.

"We set out to film an epic sea odyssey," says Chris, "featuring unpredictable weather, dizzying heights, rickety iron ladders, crumbling walls and paper-thin floors. It was one of the most nerve-racking shoots I've ever been part of, but we survived it – and I like to think we've successfully captured the danger and dread that *Fury from the Deep* has always been loaded with."

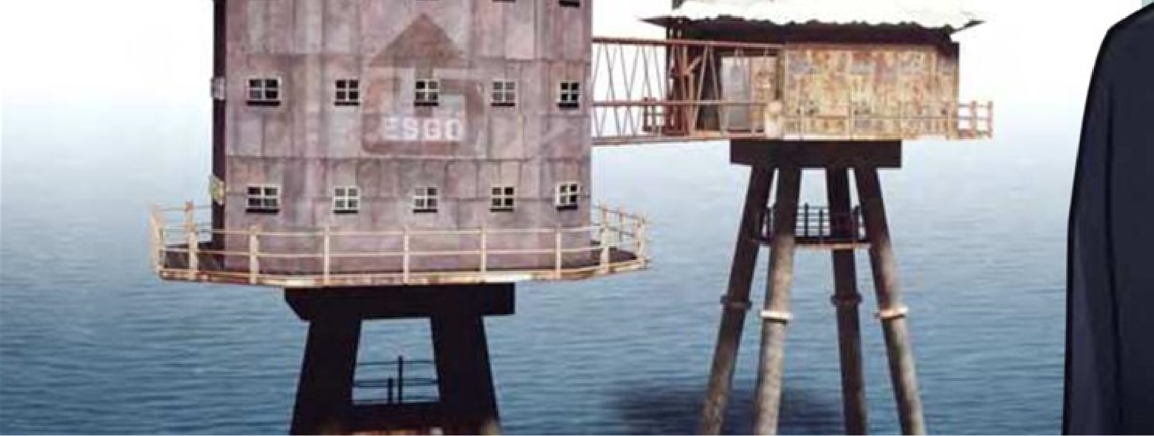
Your heart will be in your mouth as Mike and Michael, two senior but still very fit gentlemen, clamber up a vertical ladder to inspect the ruins. Hines looks on from the boat, unable to go up – encumbered by a worn rotator cuff in his shoulder after decades of spin-bowling. →

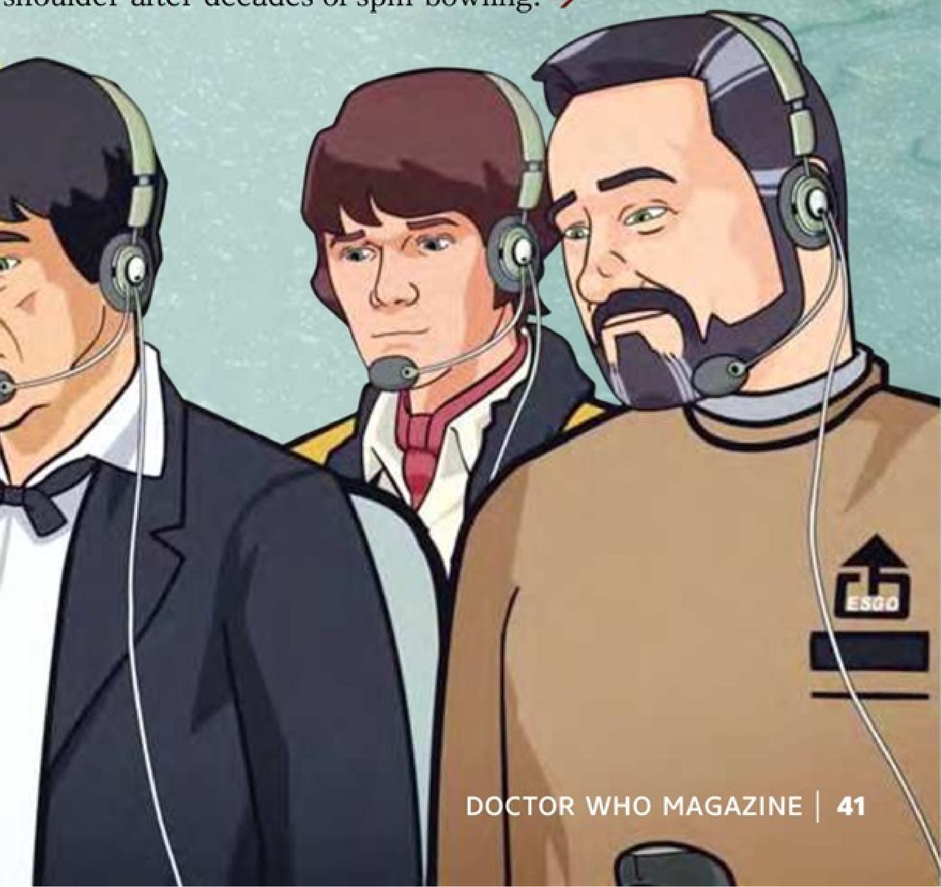
Top left: Frazer Hines (who played Jamie), Michael E Briant (production assistant on *Fury*) and helicopter pilot Mike Smith pay a return visit to Red Sands Sea Fort in *The Cruel Sea: Surviving Fury from the Deep*. Photo © Topher McGrillis.

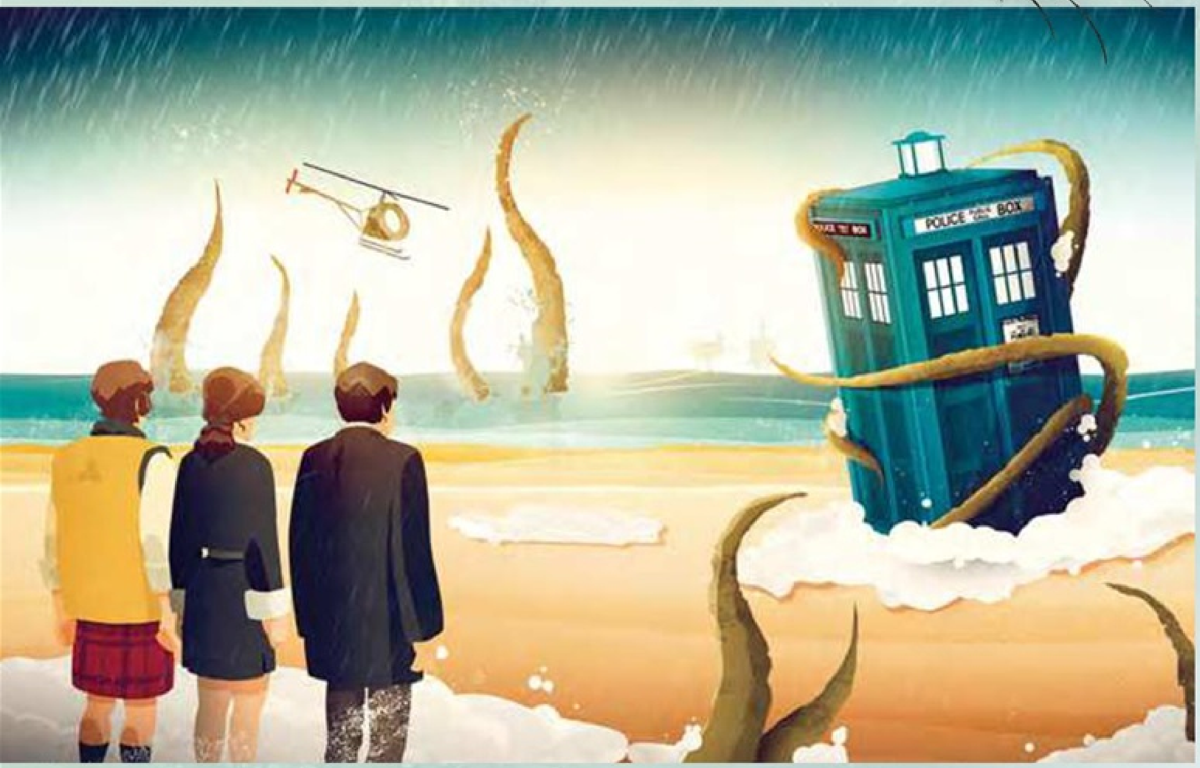
Left inset: Chris Chapman, the producer/director of *The Cruel Sea*, with camera operator Jeremy Bishop. Photo © Chris Chapman.

Below left: The control rig, as seen in the new animation.

Below right: The Doctor and Jamie, with the helicopter pilot flying them to the control rig.







Above left: The cover art to the steelbook release of *Fury from the Deep* was designed by Obviously Creative.

Above right: Botany Bay near Margate, where location filming for *Fury from the Deep* took place; interviewees June Murphy (who played Maggie Harris) and Michael E Briant.

Bottom left: Victoria screams!

Below right inset: The Doctor and Jamie say goodbye to Victoria.

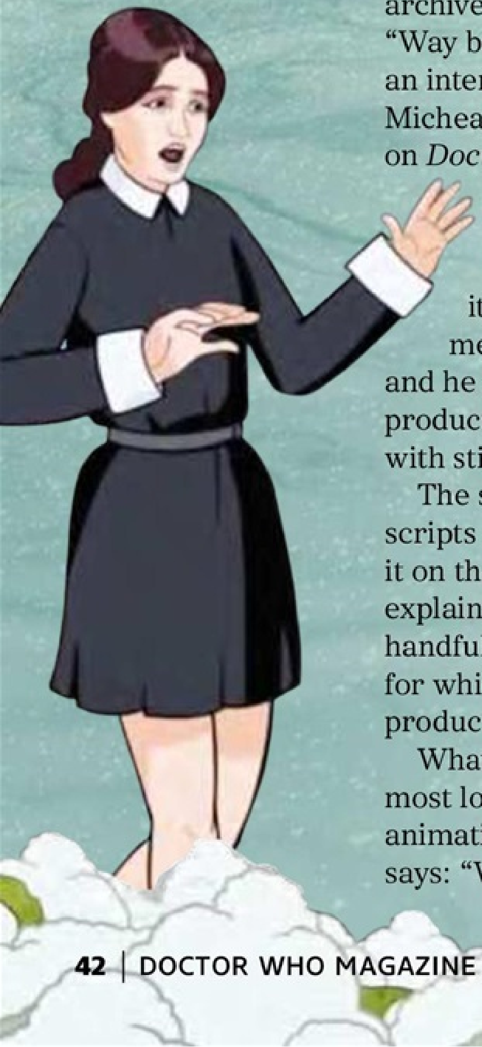
Bottom right: The weed creatures invade the refinery.

→ Chris also brings them all back to Botany Bay, near Margate, where the beach scenes for *Fury* were filmed in February 1968. We hear from assistant floor manager Margot Hayhoe, who shares fond memories of that time and reveals she had a crush on Hugh David from his acting days. June Murphy, who played Maggie Harris, recalls how she became possessed by the seaweed and gamely waded into the freezing waves until submerged. There was no budget for stunt doubles or even wetsuits in those days, but there was an upside. “*Fury from the Deep* has an extra-special place in my heart,” says June – because that’s where she met her future husband Brian Cullingford, who played Perkins. They married in August 1968. He pops up at Botany Bay too.

Many of the personnel from *Fury from the Deep* have left us over the decades. Patrick Troughton and Hugh David both died in 1987, writer Victor Pemberton, Deborah Watling (Victoria) and composer Dudley Simpson all in 2017. Some are represented on the discs by archive interviews. Watling and Pemberton appear in footage from long ago. Historian Richard Bignell spoke to actor John Abineri (Van Lutyens) in 1999, the year before he died, and the writer of this preview interviewed Hugh David (an enthusiastic raconteur) for **DWM** way back in 1986.

Paul Vanezis has been busy producing commentaries and a feature on the animators, and has dug into his own archive for an item on visual effects. “Way back in 2002 I recorded an interview with Peter Day and Michealjohn Harris about their work on *Doctor Who* and other things such as *Quatermass* and *Nineteen Eighty-Four*. Nothing was ever done with the footage and it was forgotten about, but Peter’s memories of *Fury* were really fresh and he had a couple of props from the production, so I’ve reworked the footage with stills and other archive material.”

The set includes the original camera scripts and *Radio Times* coverage but that’s it on the PDF front. As Richard Bignell explains, “Sadly, *Fury* is one of the handful of stories for which no production file survives.”

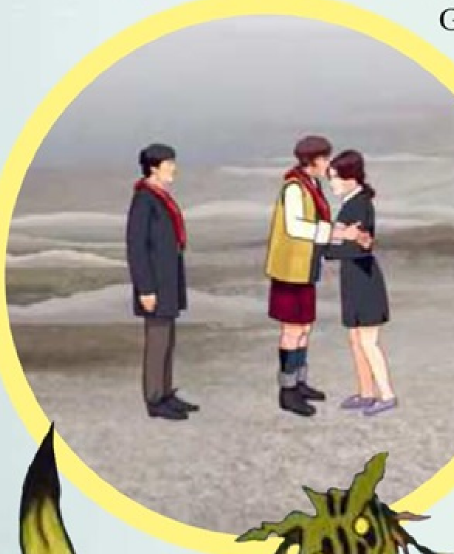


What can we most look forward to in the animation itself? Mark Oliver says: “When I first listened to the soundtrack, many years ago, I found the sequence in Episode 4 where Van Lutyens descends into the impeller tunnel, to investigate exactly what is going on, very eerie and scary. There’s a sense of foreboding as he ignores the Doctor’s warnings, and the tension slowly builds… Everything has just come together so well – the soundtrack, animation, lighting. This is creepy 1960s *Doctor Who* at its best.”

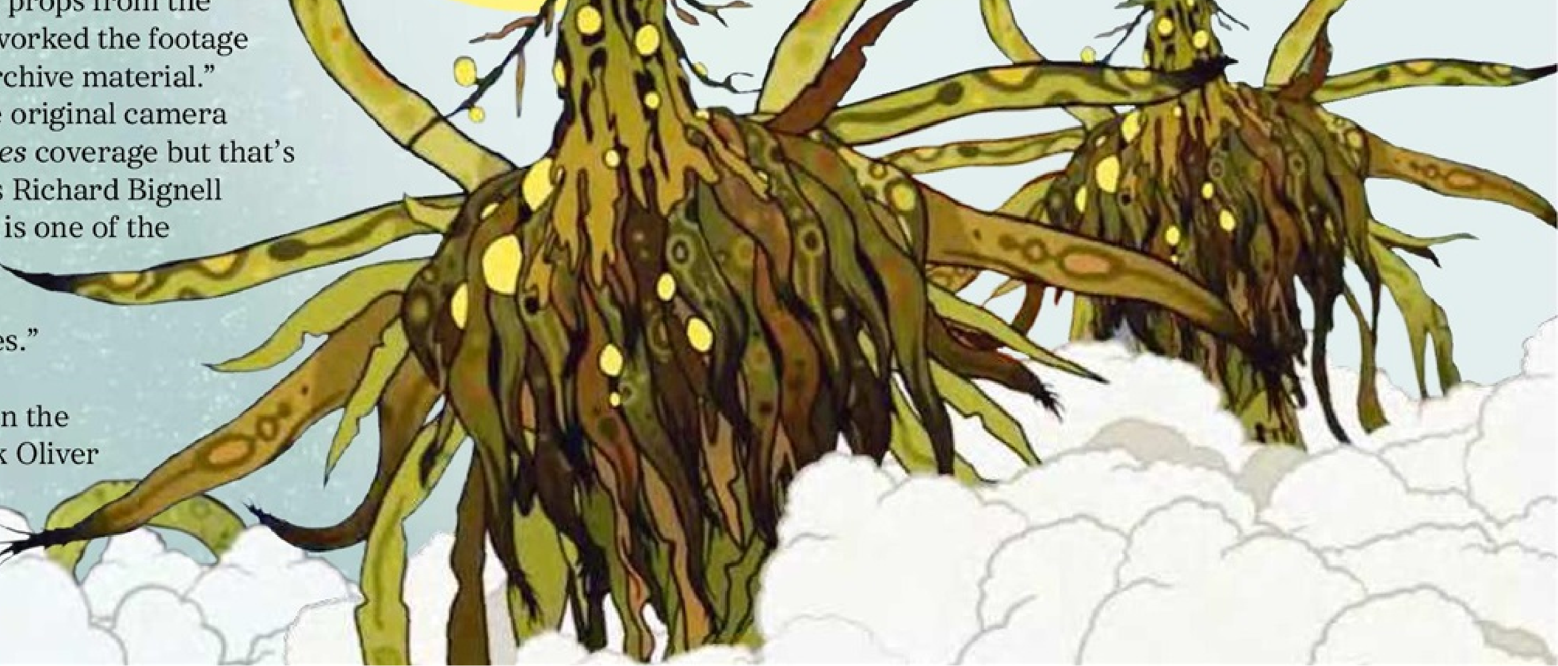
> “EVERYTHING HAS JUST COME TOGETHER SO WELL – THIS IS CREEPY 1960s *DOCTOR WHO* AT ITS BEST.” **MARK OLIVER**

This story saw the departure of Victoria after less than a year as a companion, but Deborah Watling had left an indelible mark. “The love and warmth between Pat, Frazer and Debs just shines through,” says Mark. “I hope viewers will be as moved by Victoria’s final scenes as we were.”

Mark was only one when *Fury* aired, but does Gary Russell remember watching it in 1968? “Absolutely. I recall the foam and the seaweed within it vividly, which made five-year-old me terrified of baths for what seemed like years – but was probably only six weeks!”



Let’s prepare to be creeped by the deeps all over again. As Hugh David recalled in **DWM** 34 years ago: “Pat [Troughton] told me *Fury from the Deep* was one of the best he’d done.” **DWM**



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COMPANIONS

The second part of our series untangling *Doctor Who*'s troublesome continuity begins with a look at some of the Doctor's friends.

Feature by **JONATHAN MORRIS**

Right: Wendy Padbury is introduced as Zoe in *The Wheel in Space* (1968).

Below: Carole Ann Ford as Susan in a promotional shot for the first episode, *An Unearthly Child* (1963).

Bottom: Tom Baker as the Doctor, with Janet Fielding (as Tegan) and Sarah Sutton (as Nyssa) during production of *Logopolis* (1981).

You know the drill. A new companion is introduced, and in their first story they're a layered, three-dimensional character. Then, from their second story onwards, they're reduced to asking "What's that, Doctor?", twisting their ankles and screaming. And that's just the boys.

Actually, it isn't always this way. Quite a lot of the time, companions' characters have been maintained and even developed. Even so, certain details have been conveniently forgotten or glossed over. For instance, Susan is introduced as being an expert on history, yet three stories later she's never heard of Kublai Khan. We're never told why Vicki's spaceship crashed, why Steven's spaceship crashed, or what happened in Captain Jack's missing two years.

Personal tragedy is often the first thing to be overlooked. Nyssa, for instance, sees her stepmother die, her planet wiped out, and whenever she meets the Master he's walking around in the corpse of her dead father. But her motto is always that they wouldn't want her to grieve unduly or show any hint of remorse. Tegan also has a brave heart, given that the Master murdered her Aunt Vanessa; no wonder she throws a knife at his head in *The King's Demons* (1983). And then there's Dodo, who runs into the TARDIS after witnessing an accident involving a little boy – only to immediately forget him, along with her Birmingham accent.

Zoe might be the companion with the most interesting forgotten backstory. In *The Wheel in Space* (1968) she's introduced as "all brain and no heart", having undergone parapsychological training that filled her head with "facts and figures". The idea that she's emotionally repressed is never explored, though her mathematical skills are put to repeated use. And yet, her knowledge of "pre-century" history seems curiously inconsistent. In *The Space Pirates* (1969) she doesn't know what candles are, despite having noted them in *The Mind Robber* (1968), and she doesn't know what barbed wire is in *The War Games* (1969), despite the fact the TARDIS landed next to a wire fence in *The Invasion* (1968). One suspects that when

Certain details have been conveniently forgotten or glossed over.

she uses idioms like 'out of the frying pan and into the fire' she might not know what a frying pan is.

By contrast, Ace's backstory is explored so much that it raises interesting questions. She acts like a working-class delinquent, with a probation officer and "no mum and dad", and yet we later learn that her (despised) mother cared sufficiently to have her listed as a missing person. Ace's childhood included a trip to the circus and, going by her badges, viewings of *Blue Peter* and membership of the Rupert Bear Club. Could it be that her 'street' demeanour is just an act of rebellion against her mother and her middle-class upbringing? Could it be that the young Dorothy got in with a bad crowd and that she – a confirmed pyromaniac – was one of the "white kids" who firebombed a flat as a dare? Look again at the scene in *Ghost Light* (1989) where she's haunted by the memory: "It wasn't my fault, I'm not guilty, *I* couldn't help it..."

Another recurring oddity is when companions refer to unseen conversations. In *The Power of the Daleks* (1966) Ben says the (First) Doctor "was always going on about the Daleks". Well, not in any of the televised stories, he wasn't, though it does raise the entertaining possibility that between scenes of *The Smugglers* (1966) the Doctor kept steering the conversation back to the metal meanies.

Similarly, at some point prior to *Timelash* (1985) the Doctor seems to have told Peri all about the Daleks and time corridors, and shown her pictures of Jo Grant – though not a picture of a Dalek, as she fails to recognise one in 1985's *Revelation of the Daleks*. Presumably he also briefed Vicki on what TARDIS stands for so she could explain it in *The Time Meddler* (1965); he certainly seems to have had a fascinating conversation with Nyssa all about the TARDIS' "state of temporal grace" prior to *Arc of Infinity* (1983). Maybe it was like the Doctor and Amy discussing his previous companions in the Season 5 DVD bonus feature *Meanwhile in the TARDIS* (2010).

More recently, we learned in *The Day of the Doctor* (2013) that the Doctor is "always talking" about the day he wiped out the Time Lords to stop the Time War, and that Clara sometimes asks him if he dreams – possibly to change the subject!

And yet sometimes the reverse is true. According to *Spyfall* (2020), during the first year of their travels with the Doctor, it didn't occur to Graham, Ryan and Yaz to ask the Doctor who she is. But, to be fair, there has always been something else more exciting going on. **DWM**

Far left: Polly (Anneke Wills) and Ben (Michael Craze) in *The Power of the Daleks* (1966).

Left: Yaz (Mandip Gill), Graham (Bradley Walsh) and Ryan (Tosin Cole) realise they know very little about the Doctor, in Part Two of *Spyfall* (2020).

Left inset above: Peri (Nicola Bryant) in *Timelash* (1985).

Left inset below: Jo (Katy Manning) in *Day of the Daleks* (1972).

Bottom left: Sophie Aldred as Ace in *Remembrance of the Daleks* (1988).

Below right: Vicki (Maureen O'Brien) and the Doctor (William Hartnell) in *The Time Meddler* (1965).

Bottom right: The Doctor (Matt Smith) and Amy (Karen Gillan) in *Meanwhile in the TARDIS* (2010).

CONTROVERSIAL CONTINUITY

The SILURIANS

Our understanding of the first rulers of Earth continues to grow each time they appear...

Feature by **JONATHAN MORRIS**

Doctor Who and the Silurians (1970) must be the most inaccurate of all *Doctor Who* story titles. His name's not Doctor Who and the monsters aren't Silurians! At least, that's what the Doctor tells us in *The Sea Devils* (1972): "That's a complete misnomer. The chap who discovered them must have got the period wrong. No, properly speaking, they should have been called the Eocenes."

This doesn't, however, prevent the Doctor from referring to them as Silurians in *Warriors of the Deep* (1984) and all their subsequent appearances, nor does it prevent the Silurians from repeatedly referring to *themselves* as Silurians in *Warriors of the Deep*: "The Silurians and the Sea Devils will survive!"

This isn't the only odd thing in *Warriors of the Deep*. The Silurian Icthar informs the Doctor that the Silurians "twice offered the hand of friendship to these ape-descended primitives" (ie, the human race). Well, that didn't really happen in their first story, where they tried to use a plague to wipe out humanity, and it certainly didn't happen in *The Sea Devils*, so goodness knows what occasions he's referring to. The Doctor also recognises Icthar, saying that the last time they met Icthar's supreme wish was to live in peace, which again rules out any televised stories.

We can only conclude that in an earlier incarnation the Doctor not only met Icthar but also realised that they should be called Silurians after all; this continuity lacuna was later addressed in the 1996 *Missing Adventures* novel *The Scales of Injustice*. Nevertheless, this scene remains deeply strange, as we learn that Silurian law forbids war and their policy has always been peaceful survival... until a few lines later when it turns out that Silurians are OK with *inciting* wars, if it means they get to live in peace as the last bipeds standing.

Another curious thing about the Silurians is that they're never quite the same species twice. As well as their aquatic cousins, the Sea Devils, there have been three distinct varieties. There are the Silurians that were roused by the cyclotron at Wenley Moor, which have

DOCTOR WHO
THE MISSING ADVENTURES
THE SCALES OF INJUSTICE
GARY RUSSELL

Above: One of the eponymous reptiles from *Doctor Who and the Silurians* (1970).

Right inset from above: The Doctor (Jon Pertwee) is attacked in *Doctor Who and the Silurians*; Icthar, leader of the Silurians, in *Warriors of the Deep* (1984); *The Scales of Injustice* by Gary Russell was first published in 1996.

Far right: The Silurians' aquatic 'cousins' emerge from the waves in *The Sea Devils* (1972).

A curious thing about the Silurians is that they're never quite the same species twice.

clawed hands, large earlike fins, and telekinetic powers projected through the third eyes on their foreheads. There are the Silurians that attacked Sea Base Four, which have fingers and use their third eyes for communication. (As these Silurians are virtually identical to each other they use them to indicate which of them is speaking.) And thirdly, there are the Silurians seen in *The Hungry Earth/Cold Blood* (2010), which don't possess third eyes but are equipped with noses and extremely long, elastic tongues that can deliver a highly venomous sting. These Silurians are also hard to tell apart, as Silurians of the same 'gene-chain' are identical save for skin markings.

The strangest thing, though, is the question of precisely when the Silurians ruled our planet. According to the Doctor in *The Hungry Earth* they lived 300 million years ago. According to *Doctor Who and the Silurians* they lived when Earth was one continent, about 200 million years ago. Also according to that story, *Dinosaurs on a Spaceship* (2012) and *Deep Breath* (2014), they were around during the time of Tyrannosaurus rex – the late Cretaceous, 65 million years ago. But then they were also around during the Eocene era, 40 million years ago, and when the first apes walked on the Earth, 20 million years ago (as they liked to kill them using plague and hunt them for sport). Oh, and not to forget that they were also around when what they believed was a small planet was approaching the Earth on a collision course; that small planet later turned out to be the Moon, which later turned out to be an enormous egg (*Kill the Moon*, 2014).

This may, at first glance, appear to be wildly contradictory and utterly irreconcilable. However, what's the other thing we know about the Silurians? It's that they put themselves into hibernation whenever they're faced with a natural disaster (or perhaps an infestation of the red leech, as noted in 2013's *The Crimson Horror*). Their hibernation systems are also notoriously unreliable, often failing to wake them up as they planned in the first place. So the explanation is hidden in plain sight; the Silurians have lived in *all* these eras of history, while occasionally entering hibernation for periods of millions of years.

This could also account for the variety of Silurian species, as while one Silurian 'triad' is sleeping, another one might continue to live for hundreds of thousands of years, evolving into a different form before entering suspended animation somewhere else on the planet. These two sub-species of Silurians might then wake up at the same time to discover that they have 'cousins' who look entirely different to them! **DWM**

Far left: The Silurians attempt to trigger a nuclear war in *Warriors of the Deep*.

Above: Hibernating Silurian warriors in *Cold Blood* (2010).

Left inset above: Alaya (Neve McIntosh) is unmasked in *The Hungry Earth* (2010).

Left inset below: The Silurian leader, Eldane (Stephen Moore), with the scientist Malohkeh (Richard Hope) in *Cold Blood*.

Below: Masked, armed and near-identical Silurian warriors in *Cold Blood*.

UNIT DATING

It's a question that's taxed minds since the secret military organisation was first introduced. Exactly when are the UNIT stories set?

Feature by **JONATHAN MORRIS**

Above: Sergeant Benton (John Levene), the Doctor (Jon Pertwee), Captain Yates (Richard Franklin) and Sarah Jane Smith (Elisabeth Sladen) are briefed by Brigadier Lethbridge-Stewart (Nicholas Courtney) in *Invasion of the Dinosaurs* (1974).

Right: Sarah in *The Seeds of Doom* (1976), wearing clothes more suited to the mid-70s than to 1980.

There is, unfortunately, no way of reconciling UNIT dating. The facts we're given are quite plain. In *Pyramids of Mars* (1975) Sarah is from 1980; she says it twice, and she visits an alternative version of that year. But in *Mawdryn Undead* (1983) Alistair Lethbridge-Stewart is working as a teacher in a boys' school in 1977, having retired from UNIT in 1976.

So when does *The Seeds of Doom* (1976) take place? It's set in the present day for Sarah, but Lethbridge-Stewart is serving as Brigadier for UNIT.

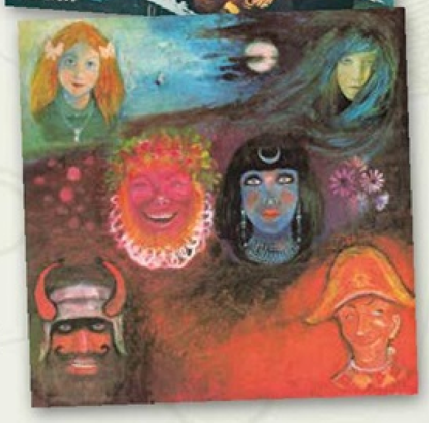
The problem, really, is that both dates are wrong. Sarah can't be from 1980; that's far too late. Her yellow dungarees in *The Seeds of Doom* are clearly from the same year that Elton John and Kiki Dee released *Don't Go Breaking My Heart*. And the Brigadier can't have retired from UNIT in 1976; that's far too early for someone who was taking pot shots at pterodactyls in 1974. Because we know that *Invasion of the Dinosaurs* (1974) was set in the year of its broadcast.

In that story, Sarah gives her age as 23, and *The Sarah Jane Adventures: Whatever Happened to Sarah Jane?* (2007) establishes that Sarah was born in 1951; the incident with Andrea on the pier occurred on 13 July 1964, when Sarah was 13. And most, if not all, of the evidence points to the UNIT stories occurring approximately around the year of broadcast; everything from the use of pre-decimal currency

in *Doctor Who and the Silurians* (1970) to Chairman Mao being alive in *The Mind of Evil* (1971) to Bessie's tax disc in *Robot* (1974-75). Even Jo Grant's miscalculation that 1926 was "about 40 years" ago in *Carnival of Monsters* (1973) can be forgiven if she's talking about 47 years rather than more than 50.

The *Doctor Who* stories of the early 1970s are clearly set in a world with fashions of the 1970s and, indeed, contemporary releases on the radio – Fleetwood Mac's *Oh Well (Part One)*, as heard in *Spearhead from Space* (1970) and King Crimson's *The Devil's Triangle*, as heard in *The Mind of Evil*. But they're also set in a world where Britain has a space program that has conducted seven missions to Mars (1970's *The Ambassadors of Death*) and lost a space freighter (1975's *The Android Invasion*), and where BBC Three not only exists but provides live coverage of archaeological digs (1971's *The Dæmons*). Additionally, according to *Invasion of the Dinosaurs* the "cold war days" are in the past (possibly due to the peace conference in 1972's *Day of the Daleks*), and in *Terror of the Zygons* (1975) the UK has a female Prime Minister.

Fleetwood Mac
OH WELL
Part I & II
RA 27000



The thing is, the history of the world is quite different in *Doctor Who.* That's been the case ever since armed, tank-like computers trundled through the streets of London (gaining national television coverage) in *The War Machines* (1966). By the time the Doctor was exiled to Earth, it had suffered at least two more attempted invasions – and a line in *Spearhead from Space* ("Since UNIT was formed, there have been two attempts to invade this planet") suggests that there was one more attempt after 1968's *The Invasion*, defeated by UNIT with the assistance of the Second Doctor.

Counterintuitively, there's a clear shift *away* from high-profile alien incursions during the UNIT era, with the stories tending to be set in research complexes and isolated villages, with only the 1974 dinosaur invasion and a brief appearance by the Loch Ness Monster to draw public attention.

Doctor Who having its own history has continued to the present day. The world Rose Tyler comes from is one that has seen London menaced by a variety of spaceships, including a replica of the *RMS Titanic*, where the Earth has been towed across the universe by a police box, where people woke up to see the world covered in trees and where a Dalek shut down the entire internet on New Year's Day 2019. It's a world where Barack Obama became president of the USA after his predecessor was murdered on live television by the Toclafane, and where the prime ministers of the UK have included Harriet Jones, Harold Saxon and Brian Green (if you count *Torchwood*). Most incredible of all, it's a history where Shayne Ward released a greatest hits album in 2012 (see *Fear Her,* 2006).

The history of the world is quite different in *Doctor Who.*

So UNIT dating should be the least of our worries. It's merely a symptom of an entire version of history that doesn't make sense. What should concern us is the *real* UNIT dating conundrum: why on Earth did Jo Grant agree to go on a date with Mike Yates after he was so mean to Sergeant Benton in *Day of the Daleks*? **DWM**

Above left: John Breslin as Captain Munro with Nicholas Courtney as the Brigadier in a rehearsal shot from *Spearhead from Space* (1970).

Above right: UNIT troops engage the Cybermen in *The Invasion* (1968).

Left inset from above: The single sleeve for *Oh Well (Part I & II)* (1969) by Fleetwood Mac; the album sleeve for *In the Wake of Poseidon* (1970) by King Crimson, which featured *The Devil's Triangle*; a Dalek shuts down the internet in *Resolution* (2019); the Master (John Simm), using the name Harold Saxon, is the UK's Prime Minister in *The Sound of Drums/Last of the Time Lords* (2007).

Below: Benton in *Day of the Daleks* (1972).

The FOURTH DIMENSION

The rules that govern time appear to change depending on the circumstances...

Feature by **JONATHAN MORRIS**

Above: The Doctor (William Hartnell) gives advice to Barbara, who is posing as the goddess Yetaxa, in *The Aztecs* (1964).

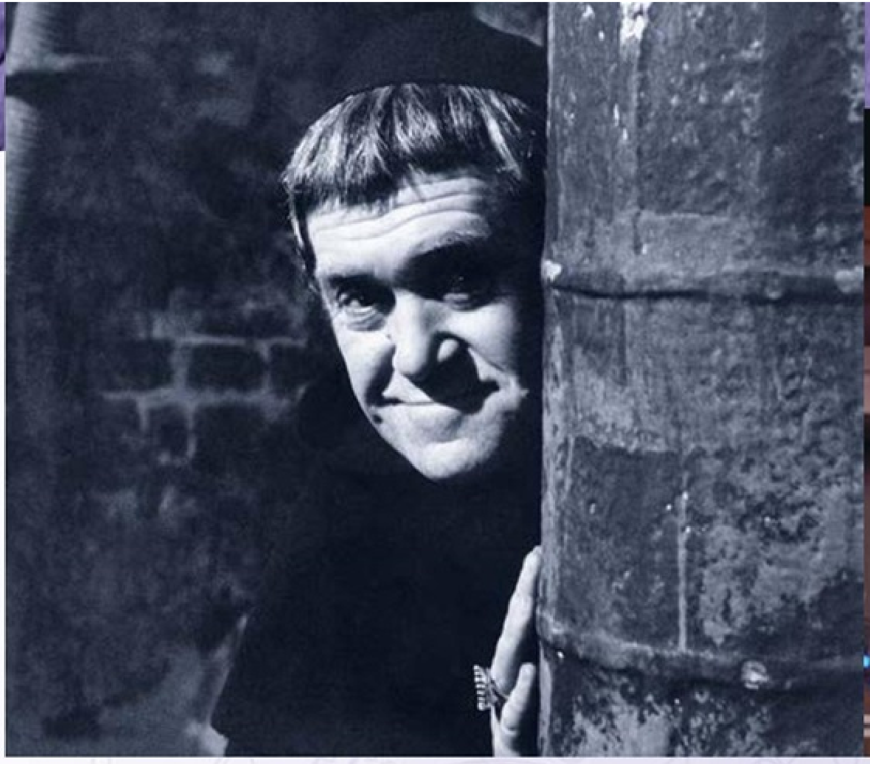
Below: Kublai Khan (Martin Miller) decrees that Tegana (Derren Nesbitt) must die, while members of the court including Marco Polo (Mark Eden), Barbara (Jacqueline Hill) and Ian (William Russell), look on in *Assassin at Peking*, the final episode of *Marco Polo* (1964).

The first thing we're told about the rules of time travel is that you can't interfere. In *The Aztecs* (1964) the Doctor is unequivocal on this point. Barbara's attempts to change Aztec society are futile, he says, because "You can't change history, not one line".

He doesn't mean it in the sense that you *shouldn't* change history, but because it's a physical impossibility in a deterministic universe. And, just in case this *was* open to interpretation, Susan clarifies the issue in *The Reign of Terror* (1964), explaining that if they wrote a letter to Napoleon describing his future, he would lose the letter or dismiss it. This rule is so fundamental to the series' premise that it's in the briefing notes prepared by *Doctor Who*'s first story editor, David Whitaker: "The four characters cannot make history. Advice must not be offered to Napoleon on his battle tactics when approaching the Nile, nor must bon mots be put into the mouth of Oscar Wilde."

Whitaker elaborated on this idea in the prologue to his 1966 novelisation *Doctor Who and the Crusaders*, where the Doctor explains to Barbara that if they travelled back to 1930 they would be unable to kill Hitler because they would "become part of history" and be "subject to its laws".

But *The Aztecs* contradicts what has already happened in the series. If the Doctor and his friends couldn't change history, not one line, why did they need to intervene to prevent Tegana assassinating Kublai Khan in *Marco Polo* (1964)? Surely his attempt was doomed to failure? Irrespective of whether the TARDIS crew were interfering to ensure that history continued on



Above left: The 'meddling' Monk (Peter Butterworth) in *The Time Meddler* (1965).

Above right: The Doctor (Peter Capaldi) poses the question, "Who really composed Beethoven's Fifth?" in *Before the Flood* (2015).

Left: Charles Dickens (Simon Callow) says goodbye to the Doctor (Christopher Eccleston) and Rose (Billie Piper) in *The Unquiet Dead* (2005).

Below left from top: The Trojan Horse in *The Myth Makers* (1965); Sarah (Elisabeth Sladen) sees the horror of an alternative 1980 in *Pyramids of Mars* (1975).

Below right: A Weeping Angel attacks in *Blink* (2007).

its correct course, the fact that they *needed* to interfere suggests that history is mutable. And because it's much more exciting for *Marco Polo* to end with Polo overcoming Tegana in a swordfight than it would be for Tegana to trip and impale himself on his sword because of 'history'.

Certainly, the idea that history can't be changed isn't merely forgotten, it's directly contradicted as Vicki nearly poisons Nero in *The Romans* (1965) and the Doctor encounters a time traveller intent on unweaving the events of the Bayeux Tapestry in *The Time Meddler* (1965). In that story, the idea that you can't change history is merely described as a "golden rule", rather than a physical law.

In *The Romans* the Doctor also – accidentally – inspires Nero to cause the Great Fire of Rome, which illustrates another change of the rules: the Doctor and his friends can give people ideas. In the next 'pure historical' story, *The Myth Makers* (1965), this idea is developed further as the Doctor is reluctantly forced to give Agamemnon the plan of entering Troy using a wooden horse – based on the Doctor's knowledge of history, as related by Homer. Which raises the question: who came up with the idea of the wooden horse?

This is the first example in the series of a 'bootstrap paradox', as helpfully explained by the Doctor at the beginning of *Before the Flood* (2015), where he uses the example of Beethoven being given the sheet music for his fifth symphony. It's not the only example, as we learn that the guerillas in *Day of the Daleks* (1972) are from a future they created themselves, and that UNIT HQ was built of the site of the priory in *Pyramids of Mars* (1975) that was destroyed after the Doctor landed there while trying to visit UNIT HQ. It becomes even more pronounced in the revived series, when the Doctor literally does share bon mots with William Shakespeare, Agatha Christie and the literary occupants of the Villa Diodati. David Whitaker would surely not have approved.

The whole plot of *Blink* is basically one big bootstrap paradox.

The most outrageous forms of bootstrap paradox occur when the Doctor effectively nips back in time to help out his previous self, whether it's by sending a projection (*Logopolis,* 1981), leaving a note (*Battlefield*, 1989), giving Rory his sonic screwdriver (*The Big Bang*, 2010) or leaving her companions a set of laminated instructions on 'How to Land a Plane Without a Cockpit' (*Spyfall*, 2020). The whole plot of *Blink* (2007) is basically one big bootstrap paradox. Although they may sometimes feel a bit of a cheat, these are inarguably allowed within the rules of the *Doctor Who* universe, sometimes using the get-out that the 'causal nexus' is playing up.

So the rule is that you *can* change history. This is demonstrated beyond doubt in *Pyramids of Mars*, where the Doctor shows Sarah a vision of the Earth in 1980 as Sutekh would leave it. It forms the basis of the plot of *City of Death* (1979), where the Doctor has to prevent Scaroth undoing the creation of life on Earth. As the Doctor says in *The Unquiet Dead* (2005), "Time is in flux, changing every second." In *Father's Day* (2005), even the seemingly insignificant death of Pete Tyler threatens the web of time.→

Above left: The Doctor (David Tennant) and Donna (Catherine Tate) get caught up in the events of 'volcano day' in *The Fires of Pompeii* (2008).

Above right: The Doctor attempts to change the history of Adelaide Brooke (Lindsay Duncan) in *The Waters of Mars* (2009).

Below left: Van Gogh (Tony Curran) is shown his legacy by Amy (Karen Gillan) and the Doctor (Matt Smith) in *Vincent and the Doctor* (2010).

Below right: Courtney Woods (Ellis George), a girl with a very special place in history, in *Kill the Moon* (2014).

→ But does this mean that *any* time travel endangers the course of history? As it turns out, no, because the rule seems to be that most of the time, it won't make any difference in the long run. In *The Shakespeare Code* (2007) the Doctor explains to Martha that it's perfectly safe to walk around. As Robert Holmes was careful to write in *Pyramids of Mars*, human beings can only change history to a "small extent" – to enact large changes takes an all-powerful being like Sutekh.

David Whitaker was right all along. You can't really change history after all. Because even if you wanted to, it turns out that history is made up of 'fixed points' where you can't interfere and can't save anyone, as the Doctor is forced to explain to Steven after leaving Anne Chaplet to face near-certain death in *The Massacre of St Bartholomew's Eve* (1966), and as the Doctor explains to Donna in *The Fires of Pompeii* (2008). Except, of course, that in *The Fires of Pompeii,* it turns out the Doctor *can* save just one family.

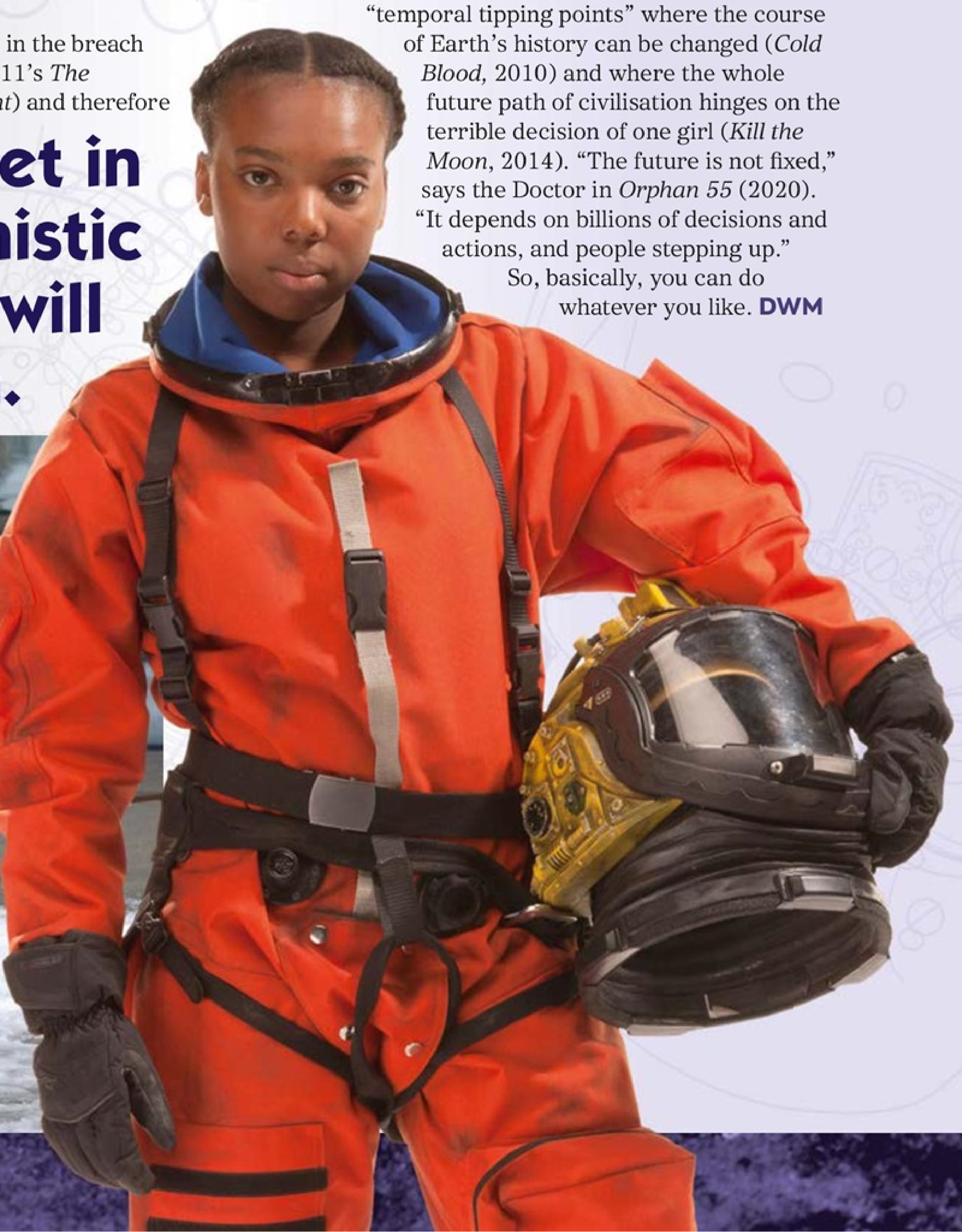
In fact, 'fixed points' are more honoured in the breach (the Doctor cheats his way out of one in 2011's *The Wedding of River Song* and 2015's *Hell Bent*) and therefore might not be a hard-and-fast law. This is certainly what the Doctor believes in *The Waters of Mars* (2009), where he admits that fixed points are "only a theory". And yet, when he attempts to put the theory to the test by saving Adelaide Brooke's life, he's given proof that fixed points in time have an unfortunate way of reasserting themselves. This is underlined in *Vincent and the Doctor* (2010), where even the Doctor and Amy showing Vincent van Gogh how much he will be admired and loved in the future isn't enough to prevent him from taking his own life.

To recap. *Doctor Who* is set in a brutally deterministic universe where free will is not an illusion, where you can't change history (not one line) but you must be careful not to change history so that events continue on their established course, where only infinitely powerful beings can change history unless it's a fixed point, and where it's OK to nip back in time to give yourself pointers.

And as for the future? A completely different set of rules. There are no fixed points. In fact, there are "temporal tipping points" where the course of Earth's history can be changed (*Cold Blood,* 2010) and where the whole future path of civilisation hinges on the terrible decision of one girl (*Kill the Moon*, 2014). "The future is not fixed," says the Doctor in *Orphan 55* (2020). "It depends on billions of decisions and actions, and people stepping up."

So, basically, you can do whatever you like. **DWM**

> ***Doctor Who* is set in a brutally deterministic universe where free will is not an illusion.**



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The **Fact** of **Fiction**

Exploring the hidden depths of *Doctor Who*'s most intriguing stories…

Mummy on the Orient Express

The Doctor and Clara investigate an ancient horror stalking the most luxurious train in the universe.

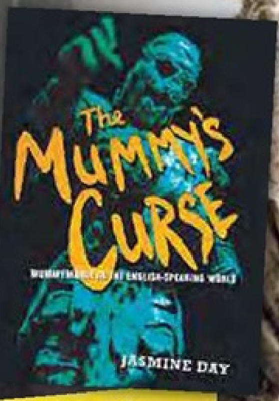
Feature by **ALAN BARNES**

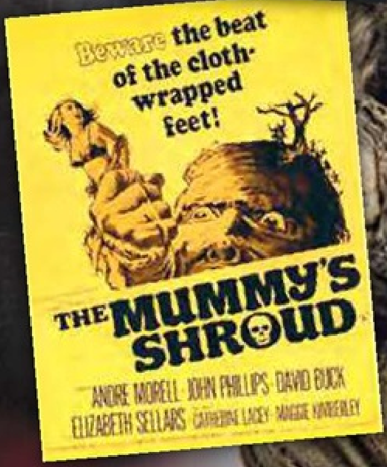
We've met animate mummies in *Doctor Who* before, most obviously in *Pyramids of Mars* (1975) – whose bandaged heavies turned out to be Osiran robot servitors. They may not have been typical mummies, but *Pyramids* did incorporate several features of the typical mummy narrative, as defined by reference to Universal Pictures' seminal *The Mummy* (1932), for example.

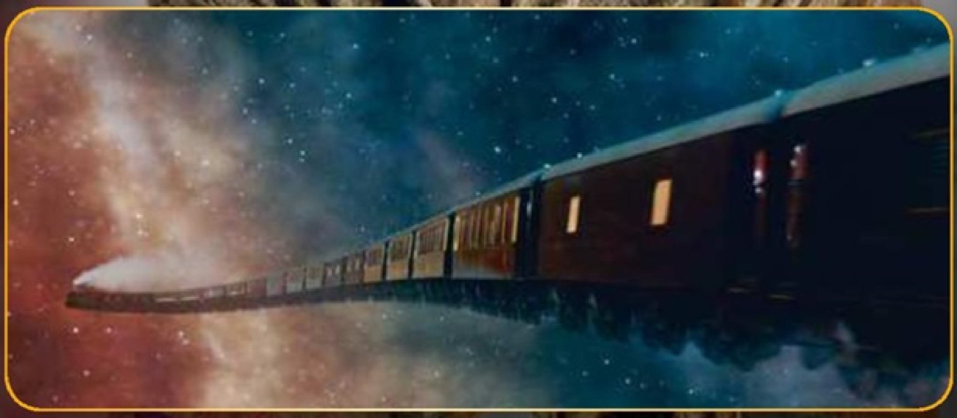
Way back in **Doctor Who Magazine** 411, *The Fact of Fiction* nominated *The Tomb of the Cybermen* (1967) as a particularly *Mummy*-fied *Doctor Who* adventure, adhering to the type outlined by the Egyptologist Jasmine Day in her book *The Mummy's Curse* (2006) – complete with a *Warning*, when "an inscription or a… Cassandra figure forewarns archaeologists of a curse", followed by an *Activation*, which might occur when a team of tomb-defilers breaches the seal on a tomb door. *Tomb* also featured many of the character types described by Day – a Principal Violator, a High Priest…

None of these can reasonably be found in *Mummy on the Orient Express*. That said, its sequence-of-murders storyline *does* bear a passing resemblance to much of the narrative of (among others) the Hammer horror movie *The Mummy's Shroud* (1967). Moreover, we see that the hideous Foretold only appears in the vicinity of a scroll inscribed with cuneiform-like markings… like the Scroll of Thoth that brought Imhotep (Boris Karloff) to life in the Universal original, and the markings on the titular shroud in the Hammer film. In the latter instance, the ability to read the "words of life and death" written on the shroud is enough to cause the mummy of Prem (Eddie Powell) to crumble to dust… just as the Doctor's comprehension of the meaning of the symbols written on the 'scroll' causes the dissolution of the mummy aboard the space *Orient-Express*.

There's nothing quite like an old monster brought to new life, is there?


The Mummy's Curse
Mummymania in the English-speaking world
Jasmine Day


Beware the beat of the cloth-wrapped feet!
THE MUMMY'S SHROUD
ANDRE MORELL JOHN PHILLIPS DAVID BUCK
ELIZABETH SELLARS CATHERINE LACEY MAGGIE KIMBERLEY



Above: The mummy (Jamie Hill) advances on its next victim in *Mummy on the Orient Express* (2014).

Far left inset: *The Mummy's Curse* by Jasmine Day, published by Routledge in 2006; an advert for the Hammer horror film *The Mummy's Shroud* (1967).

Left: The *Orient-Express* hurtles through space.

PETER CAPALDI
JENNA COLEMAN
DOCTOR WHO

FIRST BROADCAST: 11 October 2014

A counter begins ticking down from 66 seconds...

00m 32s In the dining car of a luxury train, elderly Mrs Pitt (Janet Henfrey) sees a bandaged "mummy monster" (Jamie Hill) approaching down the aisle – and asks her young companion Maisie (Daisy Beaumont) if there's a fancy dress do on. But Maisie can't see anything. "And this soup is cold. We're too far from the kitchen," Mrs Pitt moaned on, in dialogue cut from the finished programme. "If you recall, Mammar [sic], you asked to move away from the kitchens because of the noise," replied Maisie – a response that went down like a cup of cold soup: "Oh, so this is my fault is it?"

Mrs Pitt was the second censorious scold played by Janet Henfrey in *Doctor Who*, after Miss Hardaker in *The Curse of Fenric* (1989). Both roles reflected her earlier appearances as harsh schoolteachers in two Dennis Potter pieces – *The Wednesday Play: Stand Up, Nigel Barton* (1965) and *The Singing Detective* (1986). Henfrey can also be heard in several Big Finish audios – including as Dr Petherbridge in the Sixth Doctor adventure *An Eye for Murder* (2014), part of the *Breaking Bubbles* anthology. Latterly, she featured as the Adjudicator in the Reeltime Pictures DVD/Blu-ray release *Sil and the Devil Seeds of Arodor* (2019).

June Hudson, costume designer for several *Doctor Who* serials between 1978 and 1981, auditioned for the role – but a clash with her commitments as a visiting lecturer at a US university prevented her from appearing. As Laura-June Hudson, she went on to appear as Mrs Linderhof in the first episode of the *Doctor Who* spin-off *Class* (2016).

01m 28s With Mrs Pitt having expired when the mummy placed its raddled hands on her head, the *Orient-Express* (sic; as the placard on the side of the carriage has it) rattles on through space. How, though? Shortly, we'll hear that it travels on rails that are actually "hyperspace ribbons". Stage directions suggested that we'd see them in this shot of the train – traversing the void "on glittering tracks that fade into existence before it and disappear behind..."

02m 34s The TARDIS has landed the Doctor (Peter Capaldi) and Clara (Jenna Coleman) in the baggage car of the train – one of many to take the name Orient-Express, notes the Doctor. Established in 1883, the original *Express d'Orient* took passengers from Paris to Constantinople (ie, Istanbul, which was Constantinople) via Munich, Vienna, then Ruse and Varna in Bulgaria (with a couple of ferry crossings en route). From 1919, the Simplon *Orient Express* instead went via Lausanne, Milan and Venice – the route featured in *Murder on the Orient Express* (1934), the Agatha Christie detective novel from which *Mummy on the Orient Express* takes its title. And from 1930, a third leg went via Zurich, Innsbruck, Vienna, Budapest and Belgrade, terminating in Athens (not Constantinople).

03m 09s In the lounge car, a singer (Foxes) is performing a version of *Don't Stop Me Now*, a Queen track that originally peaked at number 9 in the UK charts late in March 1979. Freddie Mercury wrote the song neither as a plea for delay-free train travel, nor in tribute to a relentless quasi-Egyptian revenant, but as a celebration of his own "most hedonistic" phase (according to guitarist Brian May, anyway). Foxes' version will be heard again on the diner jukebox in the opening scene of Clara's final episode, *Hell Bent* (2015).

In the readthrough draft (dated 29 April 2014), the singer was instead giving a rendition of *Umbrella* by Rihanna (featuring Jay-Z), number 1 for ten weeks between May and July 2007.

The Doctor's lines about Clara's "sad smile" were among several late revisions to the script.

The Doctor's lines about Clara's "sad smile" were among several late revisions to the shooting script (dated 7 May 2014) – the majority by showrunner Steven Moffat. Originally, after biting into a small pastry taken from a passing waiter's tray, Clara said the food was "pretty amazing" – but gagged and spat the canapé into a napkin after the waiter told her she was eating "Venusian slug brains".

In the shooting script, this scene ended with the pair walking off into the crowd – but passing them, coming from the other direction, was a guard pushing a familiar but now empty wheelchair, with the tearful Maisie following, the stage directions noting that "Some of the passengers cross themselves".

04m 38s "I hated you for weeks," Clara tells the Doctor. *Mummy on the Orient Express* follows on from *Kill the Moon* (2014) – and the events that led Clara to such→

Essential Info

- The high concept *Snakes on a Plane*-style title of the eighth episode in Peter Capaldi's first season was given by showrunner Steven Moffat to writer Jamie Mathieson late in 2013, when Mathieson was still working on his first *Doctor Who* script, *Flatline* (2014) – eventually broadcast immediately after *Mummy on the Orient Express*.

- Mathieson's first draft had the interstellar train of the title stopping off at several of the Seven Wonders of the Universe – ending on the surface of the foggy planet Cromlaw, whose wraith-like inhabitants attacked the multiple mummies materialised on board. The storyline was much simplified throughout successive drafts.

- Much of *Mummy on the Orient Express* was recorded in tandem with *Flatline*, which featured Jenna Coleman's companion character Clara extensively. So Clara was shunted off into a largely separate narrative for much of the *Mummy* story – which was why she ended up locked in Carriage 24 with bereaved passenger Maisie Pitt.

- With director Paul Wilmhurst retained from the preceding episode *Kill the Moon* (2014), the vast majority of *Mummy on the Orient Express* was recorded over 13 studio days at *Doctor Who*'s regular Roath Lock home, beginning on Thursday 22 May 2014. The single 'alien beach' sequence was recorded, on Monday the 26th, in the shadow of

Aberthaw Power Station at Limpert Bay in the Vale of Glamorgan. The location had previously featured in *Last of the Time Lords* (2007) and the *Sarah Jane Adventures* serial *Sky* (2010).

- Complete with its super-grotesque eponymous guest monster, *Mummy on the Orient Express* originally went out at 8.35pm – at that point, the latest start time for the first transmission of a *Doctor Who* episode.

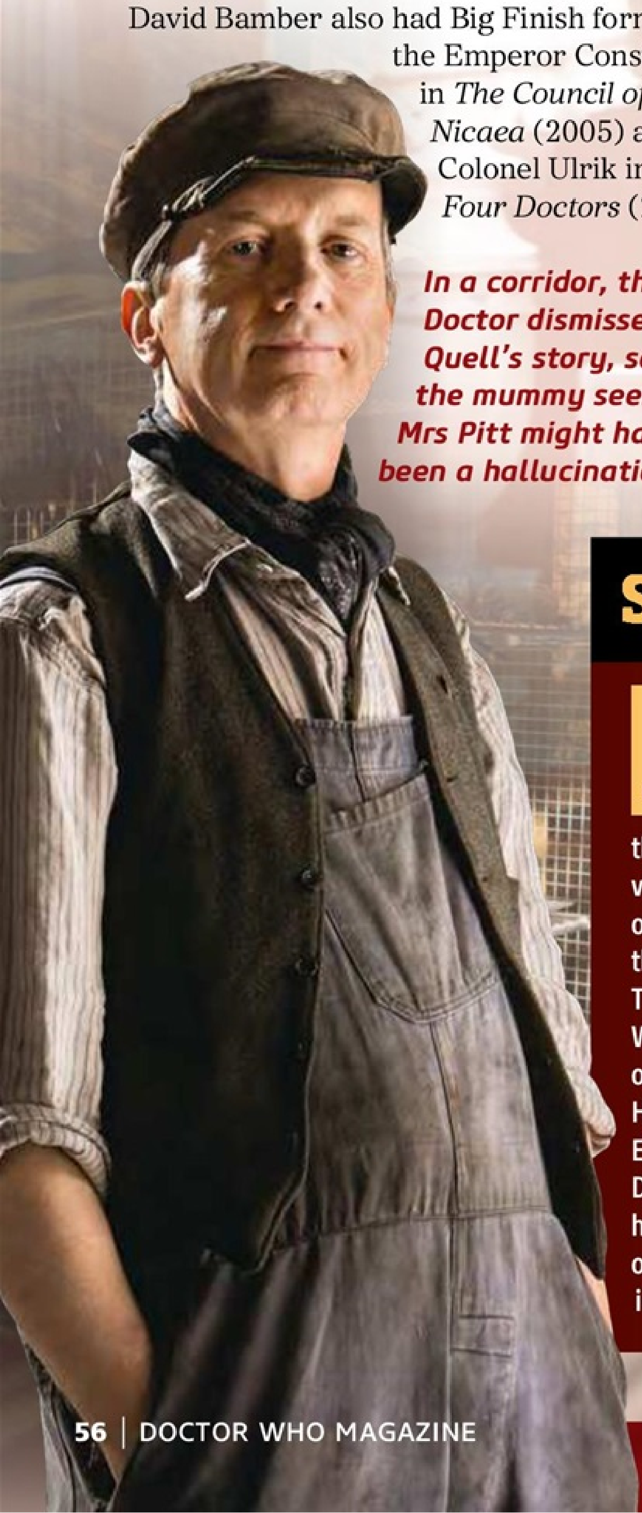
Top: The Doctor (Peter Capaldi) and Clara (Jenna Coleman) become passengers on the train.
Above: Aberthaw Power Station.
Left: Director Paul Wilmhurst.

→ a conclusion were cheerily recapped for Level 3 readers in a novelisation published by Pearson Education in 2018. Having learned that the Moon was an egg, "Clara and the Doctor sent a message to Earth: 'Shall we kill the alien or can it live? It's only a baby...' Clara and the Doctor waited while people on Earth discussed the problem. And then their answer came back: 'Kill it!' But when Clara turned to the Doctor for help, he wasn't there. He simply disappeared and left her with the terrible decision... It was the worst day of her life."

In another late revision to the shooting script, Clara claims to have been to a concert where an unnamed female singer said, "Hatred is too strong an emotion to waste on someone that you don't like." Whoever they were, they appear to have been paraphrasing the US singer-songwriter Sixto Rodriguez – discussing disputed financial affairs when he re-emerged from obscurity in the documentary movie *Searching for Sugar Man* (2012).

06m 13s Captain Quell (David Bamber) – who intervenes when eavesdropper Maisie accuses the Doctor of lying – was an amalgamation of two characters from writer Jamie Mathieson's first draft: the plasticky tour guide/train captain Mr Carnival and the walrus-moustached, monocle-wearing General Quell.

Having previously played the manic deputy head, Eric Slatt, in both series of Steven Moffat's school sitcom *Chalk* (1997), David Bamber also had Big Finish form – as the Emperor Constantine in *The Council of Nicaea* (2005) and as Colonel Ulrik in *The Four Doctors* (2010).



In a corridor, the Doctor dismisses Quell's story, saying the mummy seen by Mrs Pitt might have been a hallucination.

07m 42s Despite this being their "last hurrah", Clara wants to know if the Doctor will still "come round for dinner or something... Do you do that?" Perhaps she's doubtful because the previous Doctor (Matt Smith) had failed to properly attend Christmas dinner with her relatives in *The Time of the Doctor* (2013).

08m 26s Later: alone in his sleeping compartment, the Doctor decides he's only 75 per cent sure the mummy story was nothing – where stage directions had him "talking to himself, Gollum style" (after the goblin-like jewellery obsessive of *The Lord of the Rings* saga).

Meanwhile, Clara is on her mobile to her boyfriend Danny Pink (Samuel Anderson) – who reminds her that she and the Doctor "still basically get on". Cut from here was Danny having what was described as a "eureka" moment, telling Clara that she needed to turn the Doctor "into a Greg". This, it transpired, was a reference to Danny's best friend at school, who emigrated to Spain when he was 16: "Now we meet up maybe once a year. We have a nice drink and a catch up. And we have absolutely nothing in common."

Right: Captain Quell (David Bamber), the man in charge of the *Orient-Express*.

Below left: Frank Skinner as Perkins, the train's chief engineer.

10m 45s Examining Mrs Pitt's life-extending wheelchair in the repair shop the Doctor meets chief engineer, Perkins (Frank Skinner) – named after a rail enthusiast friend of Mathieson's, who worked on a luxury train in his spare time. "I love that my friend Perkins is going to watch this and go, 'That's me!'" Mathieson told **DWM**.

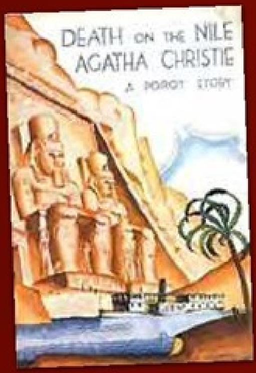
A BBC press release claimed that Frank Skinner had been in the back of his tour bus watching the third episode of *The Sensorites* (1964) when he heard he'd got the part – entirely accurately, **DWM** subscriber Skinner told Benjamin Cook on set. Previously, he'd made a cameo appearance as a Dalek operator in the 50th anniversary Red Button spoof *The Five(ish) Doctors Reboot* (2013). His Big Finish debut was as a soldier in *Eyes of the Master*, part of the Eighth Doctor mini-series *Dark Eyes 2* (2012); latterly, he was DCI Scott Neilson in the Fourth Doctor adventure *The Sinestran Kill* (2019).

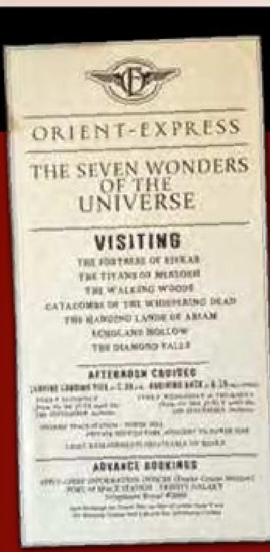
11m 43s Clara's followed a distressed-looking Maisie to the compartment where she believes Mrs Pitt's body has been stored – but train computer Gus (voiced by John Sessions) won't let her pass. John Sessions was another actor with a Big Finish pedigree, including Mozart in *My Own Private Wolfgang* (2007), part of the anthology release *100*, and the mercenary known as 'Roland of Brittany' in *Castle of Fear* (2009). Before that, he was General Tannis in the BBCi webcast *Death Comes to Time* (2001-02), and before *that* he was among the horde of British actors who auditioned for the role of the Eighth Doctor for the project that became the 1996 TV movie.

SEVEN WONDERS

At **11m 11s**, Clara follows Maisie past a notice on the carriage wall that claims the *Orient-Express* will be visiting the Seven Wonders of the Universe – namely the Fortress of Riskar, the Titans of Mereosh, the Walking Woods, Catacombs of the Whispering Dead, the Hanging Lands of Ariam, Echoland Hollow and the Diamond Falls. This was a hangover from the first three drafts of the script, in which the action was interspersed with visits to several of these locales. In the first draft, for example, the passengers viewed the Fortress of Riskar (a ruin in a desert), the Titans of More-osh [sic] (two fighting statues hanging in space) and the Diamond Falls (described as an "Escher like arrangement of looping waterfalls").

These stop-offs were partly inspired by the structure of another Agatha Christie thriller, *Death on the Nile* (1937), and partly by *The 7 Wonders of the Galaxy*, a series of pin-ups by art robot Kevin O'Neill for the cult comic *2000 A.D.* (Progs 162-168, 1980) – which included the statuesque Colossus of Rodium, the Valley of the (literal) Gods on planet Calistor, and the floating Tomb of the Hosti.





ORIENT-EXPRESS

THE SEVEN WONDERS OF THE UNIVERSE

VISITING

THE FORTRESS OF RISKAR
THE TITANS OF MEREOSH
THE WALKING WOODS
CATACOMBS OF THE WHISPERING DEAD
THE HANGING LANDS OF ARIAM
ECHOLAND HOLLOW
THE DIAMOND FALLS

AFTERNOON CRUISES

ADVANCE BOOKINGS

Far left: The first edition of Agatha Christie's *Death on the Nile* (1937).

Left: The notice on the *Orient-Express* listing "The Seven Wonders of the Universe".

PETER CAPALDI
JENNA COLEMAN
DOCTOR WHO

12m 37s In the lounge, the Doctor questions Professor Emil Moorhouse (Christopher Villiers) about the legend of the Foretold – a mythical mummy whose victims supposedly die 66 seconds after catching its stare. Christopher Villiers was the last of the cast with a Big Finish track record, having voiced the priestly Cacothis in the Eighth Doctor adventure *Absolution* (2007). But, long before that, he'd played medieval Fitzwilliam scion Hugh in *The King's Demons* (1984).

Opening a cigarette case, the Doctor offers the Professor one of the Jelly Babies contained therein – a bit of business incorporated at Peter Capaldi's suggestion. The Second Doctor (Patrick Troughton) was the first to proffer a gelatinous infant, in *The Three Doctors* (1972-73); the last until now was the Eighth (Paul McGann) in the TV movie.

14m 12s The mummy's appeared in the kitchen, causing a young chef (Matthew Jones, uncredited) to retreat into the freezer. "Stumpy, open the door," one of the other galley crew seems to plead – but this can't be confirmed, because the chef under attack was the only one whose lines were scripted...

As written, thinking himself safe, the chef batted away "something tickling his face in the manner of someone absently swatting a fly. But it isn't a fly... It's bandages, hanging from the hands of the Foretold. The chef realises, turns and screams..."

In Mathieson's first draft, the Foretold mostly caused passengers to die by manipulating probability, as when a chef was killed by a micrometeorite that penetrated the hull of the train.

After the Doctor takes his leave of the Professor, a short scene set in the empty TARDIS was cut. A telephone rang on the console, causing the Doctor's voicemail message to kick in: "Please leave a message after the beep. Beep!" It was Clara, asking him to come quickly: "We're trapped in Carriage 24."

15m 16s In Carriage 24 – having used a shoe heel to force the door mechanism – Maisie tells Clara that Mrs Pitt wasn't her mama: "She just made me call her that. She was my gran." The first draft instead featured the octogenarian Mrs Fanshaw – "partly built into a futuristic wheelchair" – and her "50-something" daughter Pippa, who took no further part in the narrative. Instead, Clara went off exploring with a different "Maisie Pitt" – a "jolly, twinkling" 40-year-old archaeologist, one of the many academics aboard the *Orient-Express*. Together, they ended up being teleported inside a tomb on the ancient planet of Riskar...

16m 46s Meanwhile, the Doctor – whose psychic paper has revealed him to be a "mystery shopper" – confronts Quell in his office. A Certificate of Bravery awarded to "Capt. Hector Quell" by the Head of the United Galaxy Forces and the Chief of War Operations is displayed on the wall. The first sentence of its typo-riddled text incorporates a paraphrase of the first line of Rudyard Kipling's *If–* (published 1910): "you did not faulter [sic] under the pressure of war, you kept your head when all around were losing theirs."

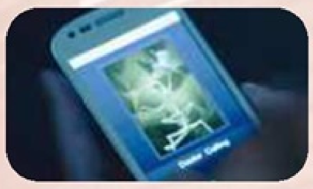
The end of this captain's office scene was cut short. Originally, after Quell's ostrich-like denial led the Doctor to wonder why he was talking to him, the "suddenly desperate" Quell asked: "What would you have me do?" Pausing on the threshold, the Doctor replied: "Your job. Failing that: stay out of my way." Left alone, the "crushed" Quell knocked back his Scotch.

Opening a cigarette case, the Doctor offers the Professor one of the Jelly Babies contained therein.

17m 26s Eavesdropper Perkins has been waiting outside with a passenger manifest, a plan of the train and a list of stops for the past six months: "I was already looking into this," he admits. The obvious eavesdropping was a hangover from the readthrough draft, in which Perkins drew closer to the Doctor and told him, sotto voce, that "what just happened in there [ie, Quell's office] was *magnificent* and you are now my new favourite person".

18m 23s Clara bridles when Maisie pushes to know more about her connection to the Doctor. "Seriously? We're stuck in this carriage, probably all night, and all we can talk about is some man?" she says, as if pleading for their dialogue to be subjected to the famous Bechdel Test (ie, "The movie has to have at least two women in it... who talk to each other... about something other than a man"). In fact, this was another scene completely rewritten late in the day, after the shooting script had been issued.

20m 12s Raised window shutters in the repair shop, indicating morning, prompt the Doctor to adapt a phone handset into a mobile and call Clara. There shouldn't have been any quick change in the strength of the light from outside, though – not unless the train has suddenly gone into orbit around a remarkably tiny sun. (Strangely enough, a remarkably tiny sun, its satellites linked by rope bridges, was one of the passengers' stop-offs in the first draft; see *Seven Wonders*, opposite page.)



20m 24s Clara's phone flashes up an image of a cartoon stick insect doffing a top hat... because in *Listen* (2014), she'd described the Doctor as "a big grey-haired stick insect" to the young Danny (Remi Gooding).

"Time for breakfast," he tells her. Originally, he continued: "Fingers crossed it'll be awful. I want congealed egg nightmare and toast you could shave with and I want it now!"

The Doctor learns that Clara's trapped – but is unable to open the Carriage 24 door. Inside, a strange sarcophagus opens automatically... revealing lights and bubble wrap.

22m 22s Quell arrests the Doctor, whom he's confirmed is no "mystery shopper" – but he'll free him in just a few moments, after a crazed guard (Chester Durrant, uncredited) becomes the mummy's latest victim. The Doctor found himself under arrest for rather longer in the first draft – locked up in a livestock cage by Carnival and head guard Mellish, a bruiser of a man. From →

Top: The Doctor offers Professor Moorhouse (Christopher Villiers) a Jelly Baby.

Left: Daisy Beaumont as Maisie Pitt.

→ Perkins, the Doctor learned that an air tunnel surrounded the carriages. This meant he was able to exit via the external door and clamber along the outside of the train to escape... much to the surprise of a particular drunken passenger, watching him through a window.

24m 03s In the lounge, the Doctor tells the passengers that if he were assembling a team to analyse the Foretold, he'd pick them. "Experts in alien biology," he begins. "Mythology..." he continues, passing by alien mythology expert Moorhouse. "Physics," he concludes, passing by the man behind Moorhouse – a baggy-lidded individual with wild white hair and a saggy moustache, who might easily pass for theoretical physicist Albert Einstein.

If it really *is* Einstein, it wouldn't be the first time that he'd been one of several human geniuses gathered together so a baddy can exploit their combined intelligence – as when the Rani (Kate O'Mara) kidnapped Einstein (Tom O'Leary, uncredited) in *Time and the Rani* (1987).

Exposition sliced from the finished programme explained how these experts came to be assembled. "I won my ticket in a very exclusive company raffle," Moorhouse told the Doctor. "Are you suggesting it was rigged?" By way of response, the Doctor asked the other passengers to put their hands up if they also won their ticket, "or were given their ticket by... their boss... or a friend, or a mysterious benefactor." Hands went up each time, leaving Moorhouse deflated.

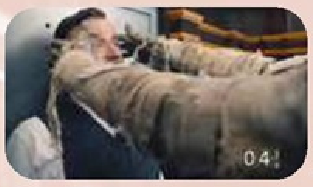
Someone of immense power and influence has orchestrated the whole trip, concludes the Doctor. "So, are you going to step out from behind the curtain..." he asks aloud – perhaps alluding to the moment in *The Wizard of Oz* (filmed in 1939) when Toto the dog exposes the nonentity manipulating the illusion of the mighty Wizard from inside a booth.

24m 47s A holographic façade drops away, revealing the lounge to be a laboratory. Several passengers and staff vanish simultaneously – "hard light holograms" to make up the numbers, apparently. In the sci-fi comedy series *Red Dwarf*, 'hard light' was said to give ship's hologram Arnold J Rimmer (Chris Barrie) a physical presence from the episode *Legion* (1993) on...

In the first draft, General Quell was revealed to be a holographic form adopted by the train's gravely ill owner, one Erasmus Such – who aimed to open a gateway to the planet of the Foretold in the hope of gaining immortality.

Next, Gus announces that the scientists' task to is to find a way to capture the Foretold, so its abilities can be reverse-engineered. Originally, Quell asked Gus who gave him this mission – but was told that the information had been wiped from Gus' memory. "Of course it has. Plausible deniability," muttered the Doctor to himself.

A holographic façade drops away, revealing the lounge to be a laboratory.



26m 23s Moments after Gus reveals that the Foretold always appears in the vicinity of a tattered scroll displayed at the far end of the lab, the mummy appears before Moorhouse. At this point, abandoned stage directions had the doomed Professor "spotlit, his vital signs appearing on various monitors... His heart beat [sic] suddenly fills the cabin..."

Following the Professor's death, the Doctor begins handing out white coats; a little while later, Clara calls his phone, explaining how the sarcophagus in Carriage 24 is meant to store the captured Foretold. As originally envisaged, this scene opened with the corpses of the Professor and the crazed guard laid out on tables, being scanned and probed. Lost dialogue had the Doctor instructing the scientists to check their brains for hallucinogens: "I want to rule that out." Passing by a sobbing scientist, he

said: "And you! If you're going to cry, do it quietly. It's very distracting."

Incidentally: we never find out why Mrs Pitt's body wasn't in Carriage 24, nor why "they" wouldn't let Maisie see it. Was she also subjected to an ad hoc postmortem (albeit in less suitable surroundings)?

Wondering what made the scroll so important to the Foretold, the Doctor then called for "full spectrum analysis, every scanner on it, any possible interpretation of these symbols" – but Gus vetoed this, insisting such analysis wasn't part of the assignment. "If you do not return to analysis of the Foretold steps will be –" began Gus, before Clara called. With this material cut, Gus' subsequent decompression of the kitchen, killing several chefs, seems to be solely in retaliation for the Doctor's refusal to terminate Clara's call and return to work – but it wasn't meant to be the *only* reason.

30m 01s Initial analysis of how the Foretold chooses its victims draws a blank. "It's random," reckons Perkins. Cut from here: the Doctor seeing a lit candle placed below the scroll, among other items. "Just a little memorial. For the dead," explained Perkins. "No. It's not. It's a shrine. It's an offering," said the Doctor, rounding on the others. "Do you really think you can barter with this thing? ... You're *scientists*. Superstition like this is beneath you." What they faced was not supernatural, he told Perkins: "I have been alive... a very long time. And I have yet to meet a ghost or a God that didn't turn out to be... I don't know – sentient gas. Or technology masquerading as magic..."

31m 48s Medical records prove that the Foretold is picking out the weakest first – and PTSD sufferer Quell is the next to see it. At 50 seconds, Perkins' count is fractionally behind the on-screen counter – but that's fair enough, because he needed a fraction of a second to start his stopwatch when the lights first flickered. If anything, he's remarkably quick off the mark.

37m 50s Having learned that the mummy is draining its victims' energy – taking 66 seconds to move them out of phase – the Doctor's persuaded Clara to bring the next scheduled victim, Maisie, to the lab. Now, he's used a hand scanner to draw all of Maisie's grief, trauma and resentment into himself, so the Foretold will go for him. Hence his line, "Are you my mummy?" – a reference to the now famous enquiry originally uttered by the subject of *The Empty Child* (2005).

TICKETS TO RIDE

At 36m 30s, the Doctor confesses to Clara that train computer Gus has tried to entice him aboard the space *Orient-Express* before – with "Free tickets, mysterious summons, he even phoned the TARDIS number..." We saw this in the final moments of *The Big Bang* (2010), when the Eleventh Doctor (Matt Smith) took a call from some mysterious "majesty" concerning an Egyptian goddess (whom he believed to have been sealed into some seventh obelisk) "loose on the *Orient Express*, in space!" Plainly he and his companions got distracted en route. Plainly, too, Gus (or Gus' controller) was able to impersonate a royal whom the Doctor knew by reputation... "Do you know how difficult a number –" begins the Doctor. Just three episodes ago, in *Time Heist* (2014), he'd insisted that hardly anyone in the universe had the TARDIS phone number... except for the mysterious woman in a shop who gave it to Clara, as described in *The Bells of Saint John* (2013).

In the season finale *Death in Heaven* (2014), we'll discover that mystery woman was actually his Time Lady nemesis Missy (Michelle Gomez). So is it remotely possible that Missy was the unknown person who programmed Gus, whose identity the Doctor never actually uncovers?

PETER CAPALDI
JENNA COLEMAN
DOCTOR WHO

The Doctor sees that markings under the mummy's bandages match those on the scroll – in fact, a flag. The Foretold is a soldier whose phase camouflage and personal teleporter won't let him die until the war's over.

38m 05s The Doctor's deductions were extensively reworked from the readthrough draft. Firstly, he realised the bandages weren't for embalming, but dressings for wounds: "You have been in the wars…" Next, he realised that no one had ever seen the mummy's back, wondering: "Is that where you hide your tech?" He asked someone to hold up a chrome tea tray, to use it as mirror: "Clara and Perkins both move to get it and look shocked. Two assistants meeting. They both clear it of crockery and hold it up between them, a handle each." That was how the Doctor saw that the mummy's back was covered with "black cuneiform stenciling" – matching the scroll.

The reveal regarding the nature of the Foretold was hugely simplified throughout the writing process. In Mathieson's first draft, for example, the Foretold proved to be the remnant of a fully enclosed surgical bodysuit developed 5,000 years before by the pathologically timid people of the planet Riskar. Alas: the suits, which incorporated a device that manipulated probability to mitigate against unlikely accidents, were so successful that they caused their wearers to become immortal…

39m 46s The Doctor's formally surrendered, meaning the mummy has disintegrated – but since Gus has no need of survivors, he begins to suck air from the train – "To end your lives, but preserve your findings," he emphasised in cut dialogue. Originally, Gus asked the passengers to "fill out one of our customer service questionnaires before you expire" – causing the Doctor to tell Clara he was "going to mark them up for the ambience, but mark them down for all the death."

So the others collapse while the Doctor works on the mummy's teleporter – since it was established back in Part One of *The Ark in Space* (1975) that he can last a little longer than humans when oxygen is being extracted from one part of a space vessel.

40m 05s In space, the *Orient-Express* explodes – a CGI shot that wasn't specified in the shooting script (where the scene simply faded to black as Clara passed out).

40m 21s Clara wakes up on a beach – originally described as having "blue tinted" sand with arm-sized shards of crystal protruding all around. The Doctor beamed everyone aboard the TARDIS before Gus blew up the train to prevent him discovering who set it all up; he then dropped everyone here, on the nearest civilised planet. Including Maisie, who reappeared in the cut-for-time end part of the beach scene – telling Clara that the Doctor had saved her in other ways: "All my grief and pain and sadness. He took it all. For good. I'm free…"

FURTHER INFO

DVD/BLU-RAY

The Complete Eighth Series
COMPANY BBC Worldwide
YEAR 2014
AVAILABILITY Out now

NOVELISATION

COMPANY Pearson Education
YEAR 2018
AUTHOR Jane Rollason
AVAILABILITY Out now

Opposite page top: The experts try to discover the mummy's secrets.

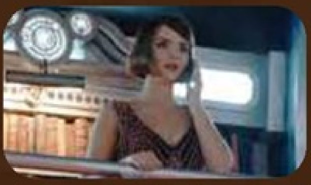
Opposite page below inset: Gus the computer; the Doctor (Matt Smith) receives a call in *The Big Bang* (2010).

Left: The planet to which the Doctor took the survivors of the *Orient-Express*.

Bottom: The Doctor is targeted by the mummy.

43m 05s In the TARDIS, Perkins turns down the Doctor's implied offer for him to stay aboard for a while. In the Pearson novelisation, the Doctor formally offers Perkins the position of chief engineer of the TARDIS – but Perkins says he doesn't need that much excitement in his life: "The Orient Express [sic] was my last job. It's time to hang up my tools. I want to enjoy my old age."

43m 31s Perkins exits as Clara returns. But the second shot of Clara – a head-and-shoulders view as she turns to face the Doctor, asking "Do you love it?" – was flipped in post-production, meaning both her hair clip and her beauty spot swap sides suddenly!



45m 14s Answering Danny's phone call, Clara lies, saying it's "mission accomplished" – then tells the Doctor "to hell with the last hurrah. Let's keep going." This final scene again underwent a very late rewrite. In the shooting script, Clara instead suggested they could do better for a last hurrah: "Just didn't seem enough of a high note to go out on, you know?" Then, after Clara told Danny that the Doctor was now a 'Greg' (see **08m 26s**), the Doctor proposed: "So – best of three?" Clara gave a brittle smile: "At the very least." And off they went… **DWM**

APOCRYPHA

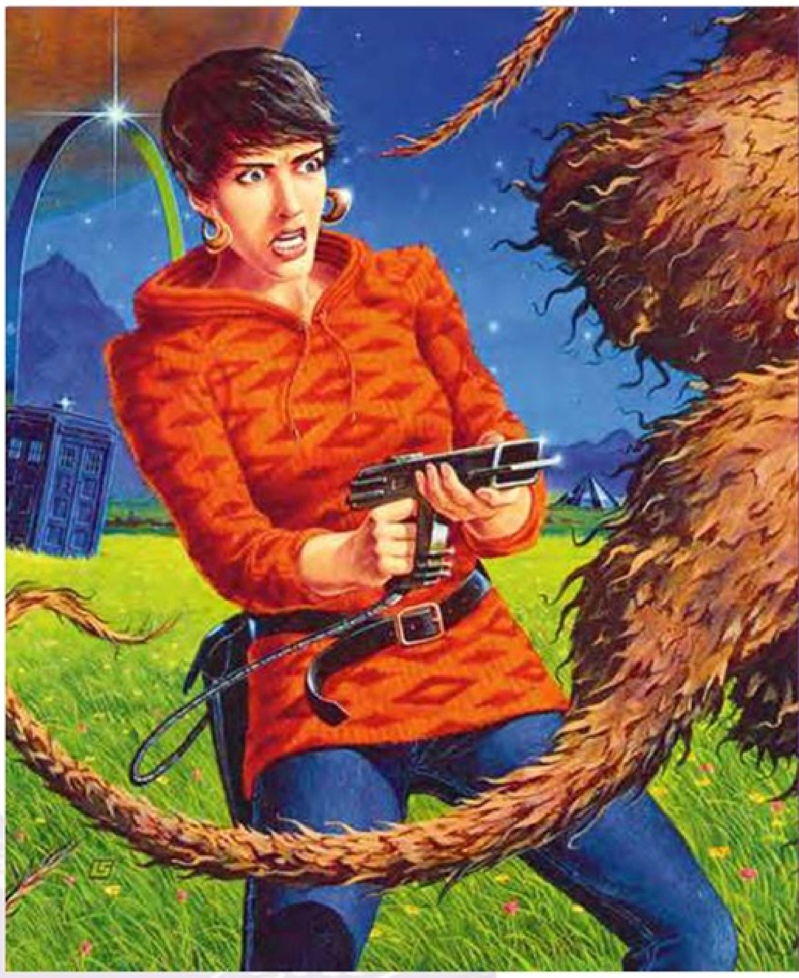
The adventures we might have missed between television episodes...

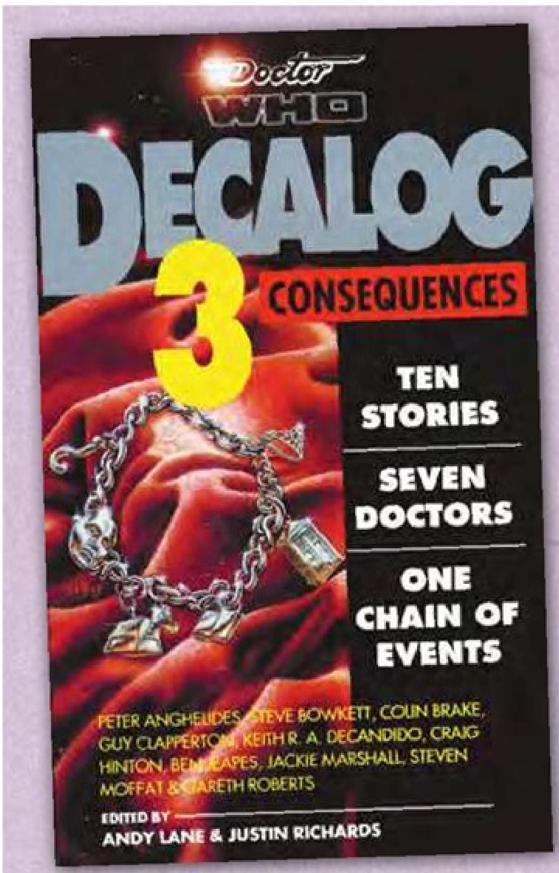
CONTINUITY ERRORS

Feature by **STEVE LYONS**

> *"If someone got in his way – someone he couldn't influence by the normal means, someone who stood between him and his need to impose his will on the Universe – just how far would our heroic, benevolent Doctor be prepared to go?"*

The Doctor needs a unique book but is frustrated by a stubborn librarian. Andrea Talwinning has been warned about him and is determined to resist his hypnotic charm. That is, until the Doctor takes a trip in the TARDIS and Andrea's memories of her life begin to change...




Doctor Who
DECALOG
3
CONSEQUENCES
TEN STORIES
SEVEN DOCTORS
ONE CHAIN OF EVENTS
PETER ANGHELIDES, STEVE BOWKETT, COLIN BRAKE, GUY CLAPPERTON, KEITH R. A. DECANDIDO, CRAIG HINTON, BEN JEAPES, JACKIE MARSHALL, STEVEN MOFFAT & GARETH ROBERTS
EDITED BY
ANDY LANE & JUSTIN RICHARDS

What Is It? A story in the anthology *Decalog 3: Consequences*.

Who Wrote It? Steven Moffat.

When Was It? Published 18 July 1996.

Where Does It Fit? Post-*Survival* (1989) but before the still-recent *Doctor Who* TV movie (1996). The Seventh Doctor is travelling with Bernice Summerfield, a companion introduced in Virgin Publishing's *New Adventures* novels.

Why Does It Matter? It's the first professional *Doctor Who* work of a future showrunner.

How Do I Find It? A second-hand copy is the only option.

Top right: Professor Bernice Summerfield on the cover of *Love and War* (1992), the book in which she made her first appearance. Art by Lee Sullivan.

Above: Producer Sandra Hastie and writer Steven Moffat in the early 1990s with their BAFTA for *Press Gang*, Steven's first TV hit.

Right: Sylvester McCoy as the Doctor.

So, here we have a 'timey-wimey' story, 11 years before the same author coined that term. Back then, this was something of a novelty. *Doctor Who*, although a show about a time traveller, hadn't often engaged with the notion of paradox. Only rarely was the Doctor allowed to alter events that we'd already seen (as in 1965's *The Space Museum*, 1972's *Day of the Daleks* and 1975's *Pyramids of Mars*) – and never so blatantly as this. Here, the Doctor reads a book about an alien war. Then he travels back in time and explicitly uses his foreknowledge to alter said war's outcome. Prior to this, he runs rampant through a librarian's past. Among other things, he saves her marriage and her daughter's life – in the process moulding her into a more amenable person.

Virgin Books, who published this

Left: Kazran (Michael Gambon), the Doctor (Matt Smith) and young Kazran (Laurence Belcher) in *A Christmas Carol* (2010).

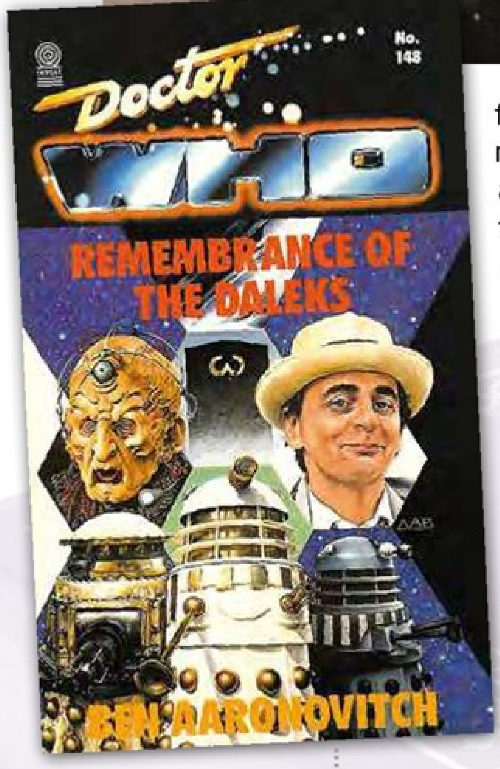
Below left inset: The 1990 novelisation of *Remembrance of the Daleks*. Art by Alister Pearson.

Below right inset: The Library in *Silence in the Library* (2008).

Bottom left: Professor River Song (Alex Kingston) and the Doctor (David Tennant) in *Silence in the Library*.

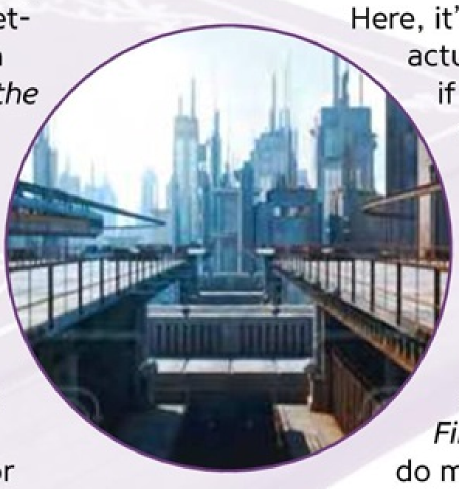
Bottom right: Young Reinette (Jessica Atkins) asked the Doctor "What do monsters have nightmares about?" in *The Girl in the Fireplace* (2006).

story, had been pushing the Doctor in a darker direction in their *New Adventures* series. Even by their standards, though, his actions here are disturbing. He hypnotises Andrea, literally planting thoughts in her head – and if you're wondering when he acquired that ability, we're reminded that not only does he translate speech for his companions, but on one occasion (in the 1976 story *The Masque of Mandragora*) he altered their perceptions to keep them from questioning this.



We witness Andrea's confusion as her past and indeed her very self are changed in ways she can't entirely grasp. By the time the Doctor is done, her life no longer makes sense. She remembers taking her job at the library to get over the pain of a divorce – a divorce that, now, she never suffered. Hence the title of this story, which gives *Doctor Who* a cast-iron get-out clause for all past and future 'continuity errors'.

Steven Moffat would return to this theme in the future. Notably, his first season in charge of *Doctor Who* – 2010's Series 5 – insists that time *can* be rewritten. A crack in the universe erases people and events from history but often leaves small inconsistencies behind, such as a duck pond without ducks. Series 6 (2011) pulls back from this a little, re-establishing limits on what the Doctor can and cannot alter. In between the two, *A Christmas Carol* (2010) has a somewhat familiar storyline. The Doctor needs Kazran Sardick's help, and so rewrites his past to mould him into a more amenable person...



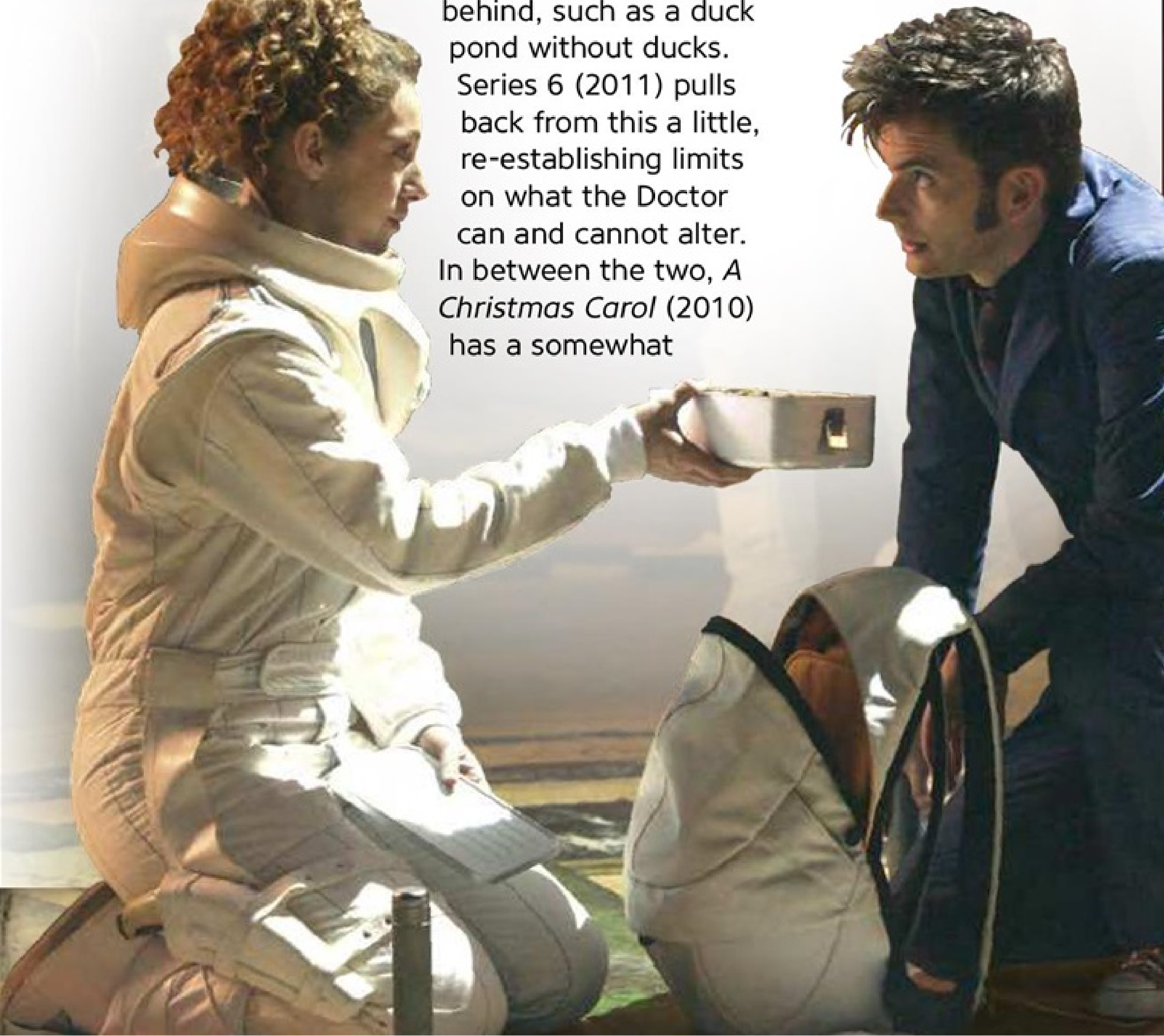
Moffat had already revisited the idea of a planet-spanning library in 2008's *Silence in the Library/Forest of the Dead*. This same story introduces a time-travelling archaeologist whose diary contains spoilers for the unwary – though in place of Professor Bernice Summerfield, read Professor River Song.

And that's not all. *Continuity Errors* birthed another Moffat trope: that of the Doctor's growing fame, or rather infamy, as seen especially during the Eleventh Doctor's tenure. Andrea Talwinning is prepared for him, and his dubious methods, because she once attended a lecture entitled 'Doctor Who?'

We're reminded that the Daleks have their own name for the Doctor: the Ka Faraq Gatri. This phrase, revealed in the 1990 novelisation of *Remembrance of the Daleks*, has traditionally been translated as 'Bringer of Darkness'. Here, it's suggested that it actually means 'Nice guy, if you're a biped' and that the Doctor has never really 'got' the Daleks' sense of humour.

A short exchange of dialogue transfers verbatim from this story into another Moffat TV episode, *The Girl in the Fireplace* (2006). "What do monsters have nightmares about?" asks Andrea's daughter – at which point the Doctor arrives to save the day, delivering the answer, "Me!"

Continuity Errors was always a fun, inventive *Doctor Who* story. With hindsight, we can see that it was also a foundation stone for one of the television series' most distinctive eras. **DWM**



Reviews

Our verdict on the latest episodes and products.

The Power of the Daleks

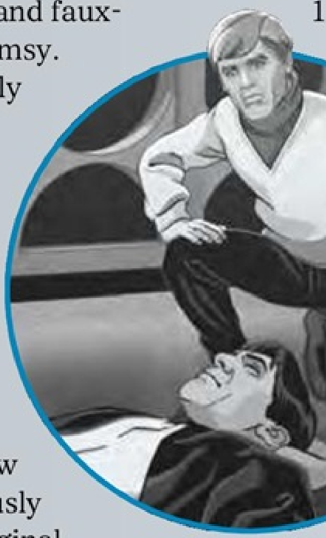
Special Edition

Review by **EMMA REEVES**

BBC
DOCTOR WHO
THE POWER OF THE DALEKS
SPECIAL EDITION
12
Blu-ray Disc
BBC
DOCTOR WHO
THE POWER OF THE DALEKS
SPECIAL EDITION
12

The 1966 story *The Power of the Daleks* sees Ben (Michael Craze) and Polly (Anneke Wills) learning to accept a "very different Doctor" in the series' first post-regeneration story. Audience and companions alike must come to terms with the Doctor's new face, personality, body and even clothes – all "renewed" as "part of the TARDIS".

Patrick Troughton, replacing William Hartnell, subverts expectations by playing the Second Doctor completely differently from his predecessor. It's a performance steeped in evasive humility and faux-naïve, recorder-playing whimsy. The TARDIS team is suddenly lacking an obvious leader, forcing Ben and Polly to speculate openly about the Doctor's nature and very identity even as they try to save a doomed colony from annihilation by a ruthlessly deceptive group of Daleks. *Power* pushes *Doctor Who* into new territory while simultaneously recapturing some of its original magic. The Doctor is once again enigmatic and the cunning, manipulative Daleks pose a renewed threat. It's a brilliant reinvention of the series' hero, its most iconic villains and the show itself. An absolutely vital piece of *Doctor Who* history – which is, tragically, almost entirely missing from the BBC archive.

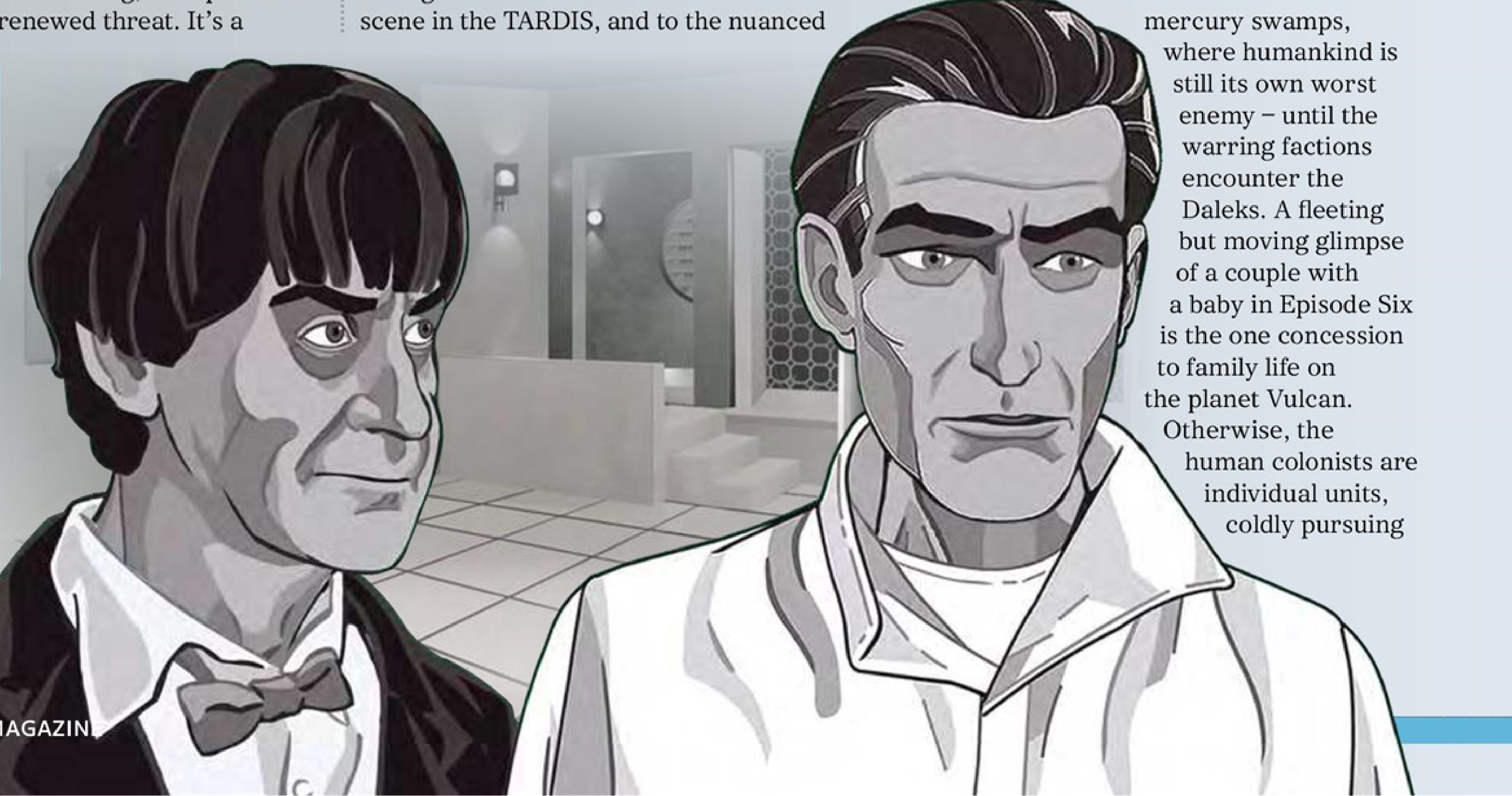


The Power of the Daleks was first animated in 2016, when, as director Charles Norton explains in his Production Notes, the team was under pressure to deliver the six-part serial to coincide with the 50th anniversary of its original transmission in November 1966. Although generally well received, Norton modestly claims that the 2016 version was "a series of first takes" that "just about got across the story". The team, he says, was "elated" to be given the chance to revisit *Power* for this new Special Edition, which features new animation and a tighter soundtrack. The result is pacier, smoother and richer, allowing the strength of the scripts and performances to shine through even more brightly. Particular attention has been given to the Second Doctor's debut scene in the TARDIS, and to the nuanced emotional trajectory of the unstable genius Lesterson and his obsessive, abusive (on both sides) relationship with the Daleks. Lesterson's story now culminates in a haunting extermination scene where he appears to smile at his own death.

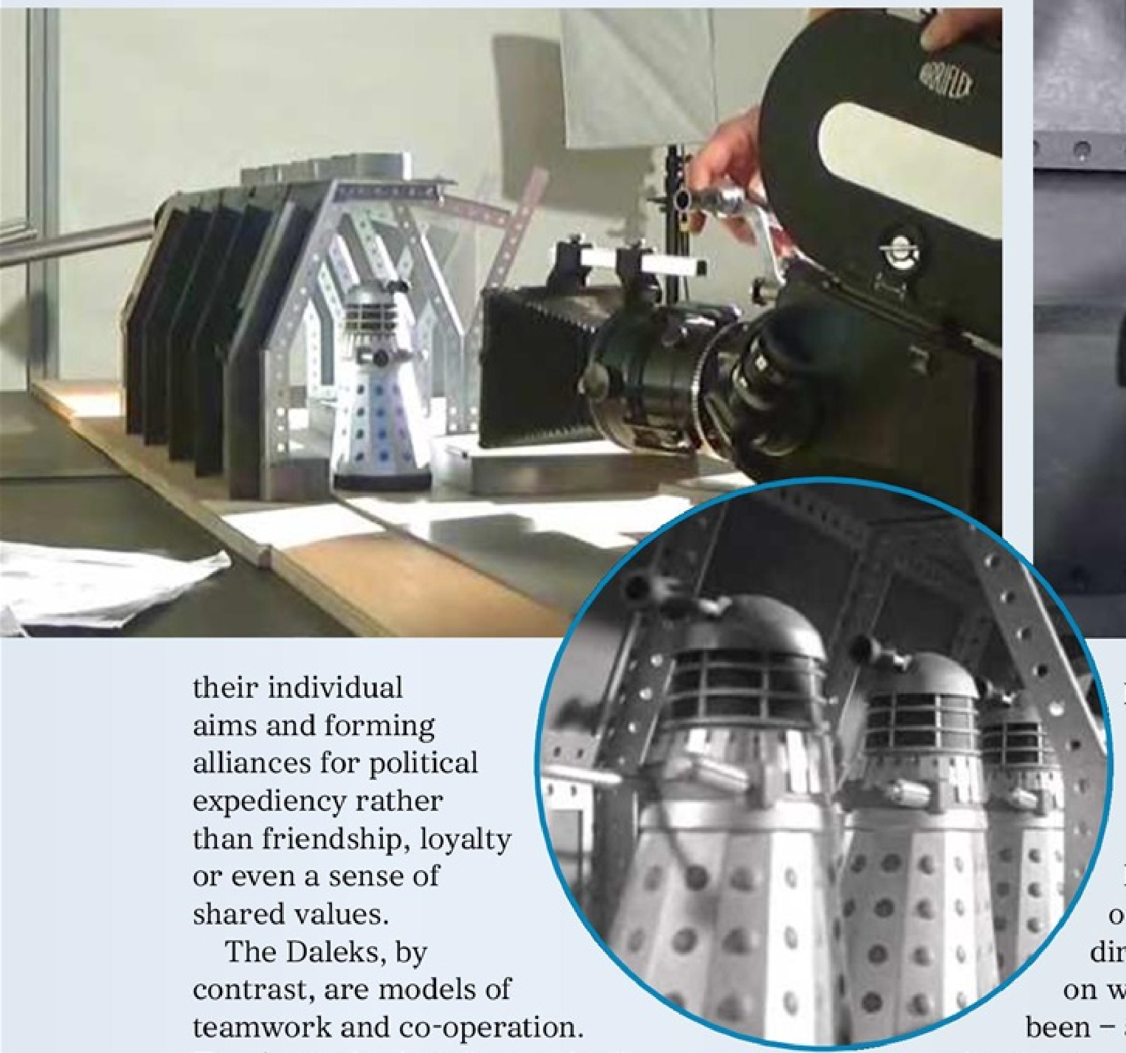
Blu-ray / DVD

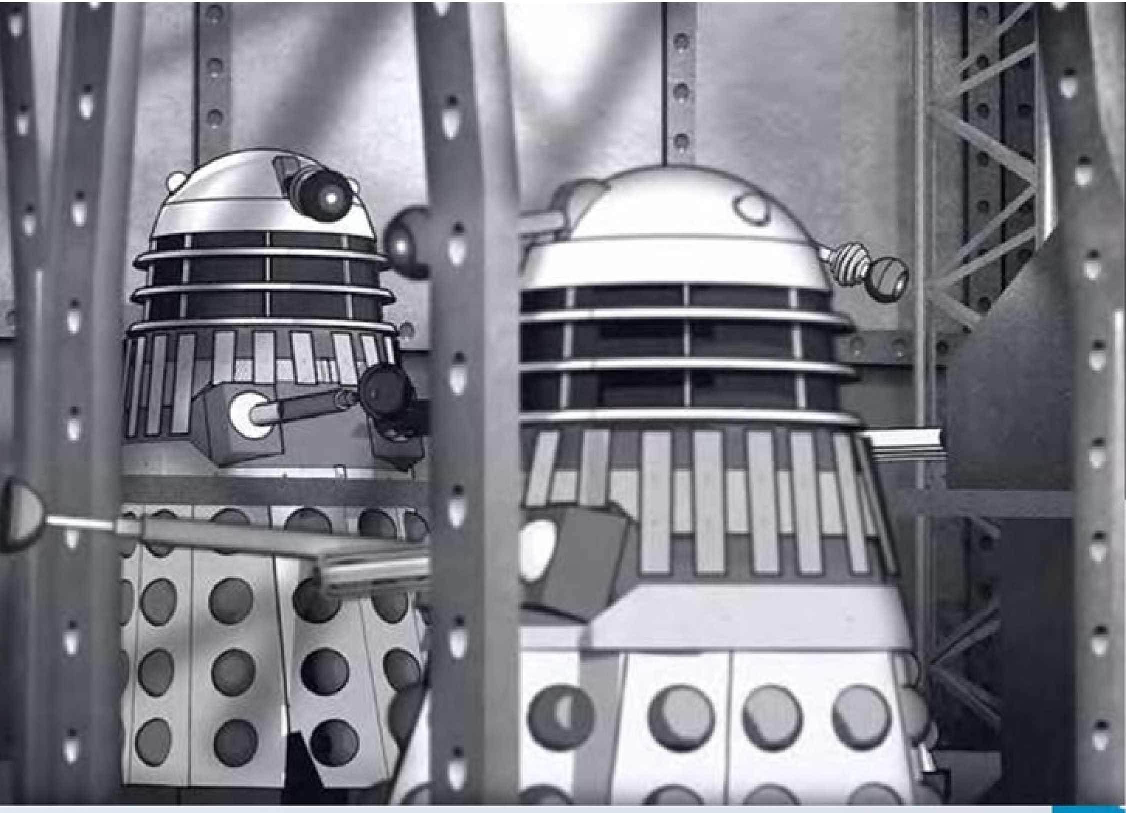
BBC Studios RRP £25.52 (Blu-ray)/£20.42 (DVD)
Featuring Patrick Troughton (Dr Who), Michael Craze (Ben), Anneke Wills (Polly)

Unlike the colourised version on BritBox and the previous Blu-ray steelbook, this new release sticks to the black-and-white palate of the 1960s original. It's an appropriate way to experience this stark tale of a failing state in a hostile environment of toxic mercury swamps, where humankind is still its own worst enemy – until the warring factions encounter the Daleks. A fleeting but moving glimpse of a couple with a baby in Episode Six is the one concession to family life on the planet Vulcan. Otherwise, the human colonists are individual units, coldly pursuing



Above inset: Ben gazes at the "renewed" Doctor in the 2020 animation of *The Power of the Daleks*.
Right: The Doctor and Lesterson.





their individual aims and forming alliances for political expediency rather than friendship, loyalty or even a sense of shared values.

The Daleks, by contrast, are models of teamwork and co-operation. They're underdogs for much of the story, enduring temporary humiliation to ensure the survival of their race and suppressing their usual supremacist chanting until they're alone. They claim to understand humans; certainly, they play the colonists perfectly. In Lesterson's words, they are "Marvellous creatures. You have to admire them."

This celebration of the Daleks continues in the Special Edition's many extras, both old and new. As well as the excellent 'making of' documentary and commentaries from 2016, and links and extracts from the 1992 VHS release *Daleks: The Early Years*, there's plenty of brand-new documentary material, previously unseen photos, and a wide selection of interesting curios from the past: Patrick Troughton as Robin Hood in 1953, Daleks at an Eisteddfod in Barry in 1968, Alan Whicker interviewing Terry Nation about horror, and Troughton's 1972 interview for *Pebble Mill at One*.

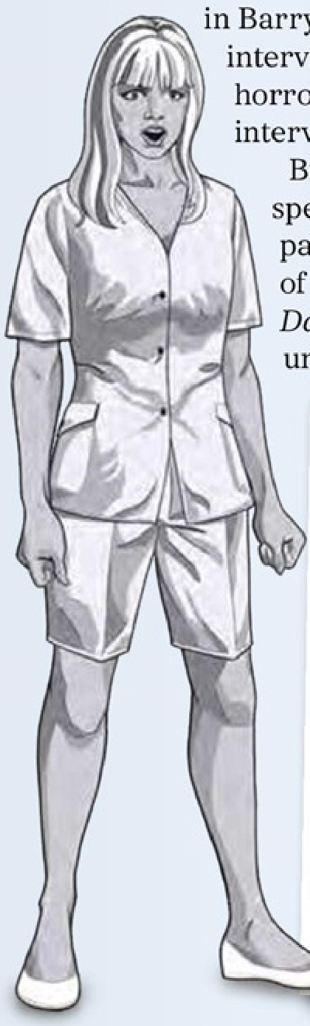
But the most significant special feature is a painstaking reconstruction of *The Power of the Daleks* using the original, unedited audio track, still photographs and a few surviving snippets of film and video. It's both fascinating and heartbreaking to look at what remains of Christopher Barry's direction and speculate on what might have been – and what might yet be recovered.

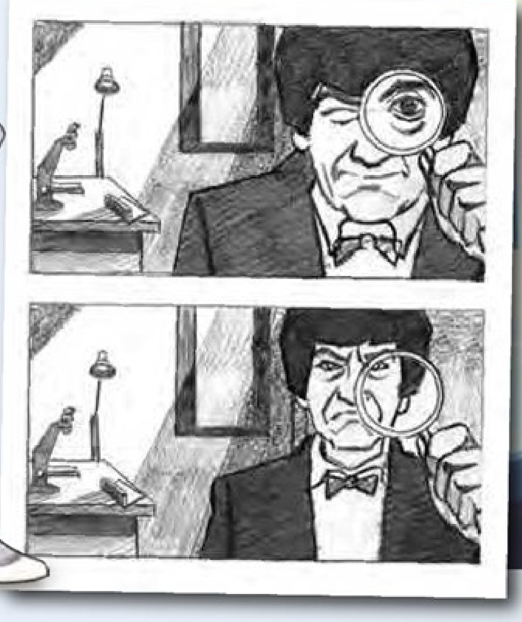
In one of the story's most famous sequences, Lesterson watches the Daleks operate a production line, taking creatures from a Dalek-shaped incubator and dropping them into newly built casings.

> **This celebration of the Daleks continues in the Special Edition's many extras, both old and new.**

Some of this footage survives and is included in the reconstruction. It also inspired another special feature, in which visual effects designer Mike Tucker uses 3D printing and a mould based on classic Dalek toys to create the Dalek production-line shot as closely as possible to the 60s original.

This new Special Edition is worth purchasing for the superior animation alone, but the extra content makes it essential. These three discs contain an incredible amount of information, entertainment and insight into one of the most important *Doctor Who* serials ever junked by the BBC. **DWM**





Top left and inset: The Dalek production line sequence recreated by Mike Tucker.

Top right: The Daleks begin to increase in numbers.

Above: The links Peter Davison recorded for the 1992 video *Daleks: The Early Years* are included on the new release of *Power*.

Far left: Polly, like all the characters in the 2020 animation, was drawn by Martin Geraghty, with shading by Adrian Salmon.

Left centre: One of the many storyboards drawn by Adrian Salmon during the making of the 2020 version.

Left: The Doctor (Patrick Troughton), Polly (Anneke Wills) and Lesterson (Robert James), in one of the many previously unseen photos included on the new release. The pictures were taken by designer Derek Dodd.

Audio Frequencies

Reviewed this issue

➤ *The Sixth Doctor and Peri: Volume One*
Featuring the Sixth Doctor and Peri
RRP £24.99 (CD), £19.99 (download)

➤ *Out of Time: Volume One*
Featuring Featuring the Fourth and Tenth Doctors
RRP £10.99 (CD), £8.99 (download)

Available from bigfinish.com

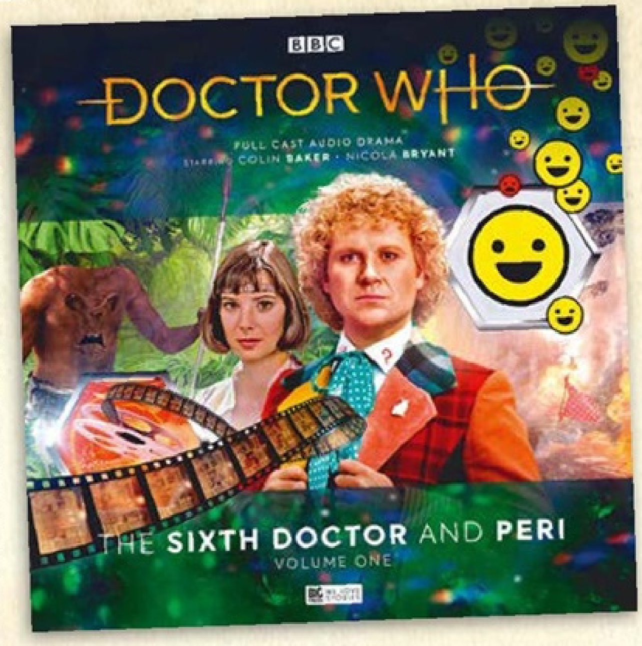
Review and illustration
by **JAMIE LENMAN**

At first glance, the title of Big Finish's new four-part box set *The Sixth Doctor and Peri* might seem a little unimaginative. The canny thing, however, is that, despite the dizzying breadth of stories comprising its runtime, it never loses sight of these two individuals – their doubts, their desires, their relationship. It's firmly and thoroughly *about* the Sixth Doctor and Peri, and it's absolutely riveting.

Kicking off with James Parsons and Andrew Stirling-Brown's *The Headless Ones*, our time travellers materialise in the midst of a colonial expedition, becoming rapidly embroiled in the search for a mysterious misshapen people. Separated from the Doctor, Peri revels in her own agency – negotiating peace with a fellow tribal queen and even educating Deirdre Mullins' demure anthropologist Latimer on the finer points of female emancipation. It's a powerful performance that Nicola Bryant sustains with vigour and commitment throughout.

Although pushed to the background for much of the script, Colin Baker still gets a few gleaming moments in the spotlight, and his eloquent defence of "a coat of many colours for a man of many parts" is enough to put 30 years of costume-griping to bed. It's telling (and a little alarming) that, as the gripping finale ensues, the Doctor defers to his companion instead of tackling the danger himself, sowing seeds that will soon flower into interesting shapes.

Jaqueline Rayner's *Like* owes a great debt to the pessimistic sci-fi anthology *Black Mirror*, with its popularity-based economy, skull-chipping and threat of physical pain or even death delivered remotely by anonymous online trolls. It's the skilful way in which these grim extrapolations of current tech trends are so seamlessly folded into the *Doctor Who* format that makes this adventure the standout here.


BBC
DOCTOR WHO
FULL CAST AUDIO DRAMA
STARRING COLIN BAKER · NICOLA BRYANT
THE SIXTH DOCTOR AND PERI
VOLUME ONE

Once again, Peri confidently takes centre-stage to hold her own in a world full of strong female characters, from Amelia Donkor's weary underdog Hoffman to Rachel Atkins' Thatcheresque Governor Crompton. As the newly minted brand ambassador of 'Peri Cosmetics', Bryant carries the plot more or less single-handed, although Baker is once again given a fantastic speech on the themes of immigration and compassion, somehow managing to cram a whole story's worth of Doctoring into a few adroit paragraphs.

Key to *Like*'s resounding success is its constant interruption by incongruous commercials for all manner of spurious in-universe products, providing not only a welcome dose of comedy but also a crucial layer of texture. As a way of fleshing out the futuristic hell-scape of a world gone mad it's laudable enough, but when Peri begins to appear in these ads herself as a way of furthering the plot, the result is a jaw-droppingly original and involving tale; a true feast for the senses.

Right: The Doctor (Colin Baker) and Peri (Nicola Bryant) in *Vengeance on Varos* (1985).

Below: The cast of *The Headless Ones* includes Nicola Bryant, Vivienne Acheampong, Colin Baker, Javone Prince, Deirdre Mullins and Hugh Skinner.

The only false notes here may be the Yoblans themselves, the asylum-seeking aliens on whose behalf the Doctor speaks so passionately. The idea that they should endear themselves to the indigenous population by behaving like clownish buffoons raises the spectre of sundry damaging stereotypes from real history, and Timothy Blore's reptilian Sandis-Fernis ends up sounding a bit like Julian Clary in places. Then again, that may well have been the idea.

Stuart Manning's *The Vanity Trap* represents a slight dip in energy for the set, but after the heady tumult of *Like* that's probably just as well. In this story, as in the next, *Doctor Who* turns in on itself and begins to examine its own makeup, as the Doctor and Peri arrive on the set of an early 1970s monster movie. Quotable lines about rubber costumes and sweat-filled wellies may as well have been lifted verbatim from any number of *Doctor Who* DVDs, and we're almost convinced we've seen Sarah Douglas' ageing scream-queen Myrna Kendal on a panel at some convention somewhere…

> **The real story, of course, is the bond between our hero and heroine.**

As with last month's *Ghost Station*, the setting of a gloomy film studio beset by shapeless timey-wimey goings-on is strongly reminiscent of ATV's *Sapphire & Steel,* but this is by no means a bad thing. Casting time itself as a malevolent force is a suitably spooky subject for a *Doctor Who* adventure, and the resultant shenanigans are thoroughly enjoyable, even if the plot does (literally) trip over its own feet on a few occasions.

The real story, of course, is the bond between our hero and heroine, and how, after the pressure of the previous two adventures, it finally cracks and breaks apart. Having occupied the dominant position for the first half of the box set, Peri now strains against the Doctor's leash and we're left wondering what on earth (or in space) can be done to fix things between them.

Well, if there was ever a TARDIS team that needed couples' counselling, it's the stars of this very saga. And in Nev Fountain's *Conflict Theory*, this is precisely what they get. Or is it? The opening bust-up in the control room is certainly convincing, with Bryant delivering a wounded diatribe referencing various grievances, right back to the Doctor's still-troubling assault from 1984's *The Twin Dilemma*.

However, once the pair enters the galactic psychotherapy centre, serviced by a myriad android clones of Sigmund Freud, the story takes a more comedic turn. The machine-gun barrage of hilarious but no less fascinating science-fiction ideas recalls the best work of Douglas Adams, himself a writer for the show. *Doctor Who* has a longstanding tradition of turning seemingly innocuous items into terrifying threats, and Peri's encounter with a malevolent Rorschach ink-blot is right up there with suffocating daffodils and flamethrower-tubas.

Another highlight is the introduction of The Complex, a race of cyborgs with such low self-esteem that they attempt to destroy everything they resent, which it turns out is most things. The notion of neuroses as a lethal force is not only funny and clever, it also makes for a wonderfully nuanced and entertaining new antagonist. With any luck the Doctor will be trying desperately to massage their bruised egos for years to come.

Unfortunately, for all the cross examination and self-discovery our two heroes undergo, the resolution is slightly fudged and we're left feeling unsure whether we've actually made any progress. And yet, if the listener does indeed feel unsatisfied by the outcome of all the therapy, *Conflict Theory* succeeds along with the other three stories in offering up plenty of intriguing concepts to explore.

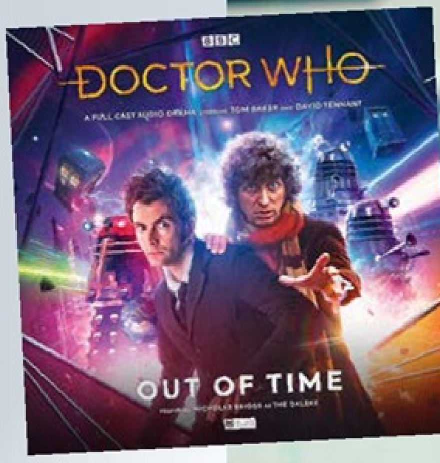
"It can be a grey universe," muses the Doctor at the start of the set. "I like to brighten it up." Happily, that's exactly what this collection does.

Despite the obvious, bountiful merits of every single actor to have played our favourite Time Lord, there can be no argument that Tom Baker's fourth and David Tennant's tenth incarnations have left the largest imprint on the nation's (and indeed the world's) psyche. It's a thrilling premise, then, to have these two giants of the small screen come face-to-face in a whizz-bang spectacular, and at long last this is what Big Finish has delivered, with Matt Fitton's *Out of Time: Volume One.*

Catching us almost by surprise in a cheeky pre-titles segment, Tennant's Tenth Doctor strolls nonchalantly onto the scene, as solid and finely drawn as ever. It's enough to make you wonder if he ever *stopped* playing the Doctor, continuing his adventures at home, away from the cameras. Tennant dances along his dialogue and, with a few distinct inflections, the actor's trademark cascade of facial expressions is almost visible through the speakers. Running from his impending doom, the Doctor arrives at the Cathedral of Contemplation, a vast citadel situated outside of space and time. He's not the only one seeking refuge…

The story wastes no time in bringing →

Reviews



Left: The Doctor (Tom Baker) in *The Ark in Space* (1975).
Below inset: The Doctor (William Hartnell) and Steven (Peter Purves) in *The Massacre of St Bartholomew's Eve* (1966).

→ Gallifrey's finest into direct contact with his former self, who is busy painting the ceiling of one of the echoing galleries. Tom Baker reacts to the spiky energy of Tennant's portrayal by smoothing his own Doctor out considerably, instead of the more combustible performance we remember from the mid-1970s, resulting in a beautiful balance. What makes this even more remarkable is that the actors were recorded separately, in their own homes, so due credit must go to author Matt Fitton for writing some push-and-pull into the double-Doctor dynamic, lest the audience exhaust themselves.

At first, the vintage model doesn't recognise his future self, and this is where we're treated to some of the best stuff, with the Doctor acting as his own companion. It's a perfect partnership, with Tennant as the sparky physical one and Baker as the wise old sage, and there are some very funny moments as the former attempts to disguise his identity from the latter. After a while, though, we find ourselves re-treading some key beats from 2007's similar *Time Crash,* and the pretence is wisely dropped just as it begins to grate.

Ultimately, *Out of Time's* greatest strength is also its greatest weakness, and with a pairing as stellar as these two, most of the other story elements are rather crushed under its mighty weight. Ancillary characters like the mysterious Abbess and battered refugee Marna (both voiced by the brilliant Claire Rushbrook) don't get much space in which to develop, although estranged father-and-daughter Zenna and Jora each get a session on the psychiatrist's couch with their respective Doctors, affording us a brief but valuable insight into their fears and motivations.

When the Daleks do eventually turn up, they fare little better, despite a deliciously arch performance from Nick Briggs as the ostentatious Dalek Supreme. In the end, however, even they are eclipsed by the overpowering interplay between our two heroes, who, having finally revealed themselves to each other, are forced to confront the darker areas of their own persona. This isn't the playful bickering of Troughton v Pertwee – although the script is strewn with sparkling gems, including Baker's glib promise to be "back in a tock" and his bullseye nickname for 'Pinstripe'.

Cleverly drawing a line from their present predicament right back to the soul-searching of 1975's *Genesis of the Daleks,* we're shocked as we realise that the Fourth Doctor's agonising decision about whether or not to commit genocide wouldn't have troubled his older self for a heartbeat. Over the course of 60 minutes, the two Time Lords have gone from brand-new besties to diametric opposites, although they do manage to find enough common ground to knobble their perennial foes in a suitably tricksy finale. One suspects it would have been worth the listen just to have Baker and Tennant locked in a cell for the whole hour, arguing the merits of everything from pacifism to ping-pong. If there's any combination that will make even the Daleks seem superfluous, it's these two national treasures – and you can't very well argue with *that.* **DWM**

> **Tom Baker reacts to the spiky energy of Tennant's portrayal by smoothing his own Doctor out considerably.**

Soundtrack

The Massacre
Featuring the First Doctor, Steven Taylor
Narrated by Peter Purves

Available from Demon Music

The massacre of French Huguenots on the night of 23-24 August 1572 (St Bartholomew's Day) was a bold historical choice for a Saturday teatime adventure series. Thousands were killed in a wave of mob violence instigated by Catholic factions, many believing the French royal family were prime agitators. *The Massacre of St Bartholomew's Eve* is as straight and sobering as *Doctor Who* ever played the historical mode, as this Record Store Day vinyl presentation ably reminds us.

Landing in Paris a few days before the massacre, the Doctor soon dumps Steven to go off for a chat with a local apothecary. Kicking his heels for a few days, Steven gets drawn into the plight of serving girl Anne Chaplet, who has fled the service of the Abbot of Amboise, a heavyweight (and wholly fictional) Catholic player in the coming violence. Huguenots to the left of him, Catholics to the right, Steven is shocked to discover the Abbot is a dead ringer for the Doctor...

The Massacre is probably right to play it as straight as it does – but it still comes off as earnest and shouty in places. Its dialogue-heavy script, however, makes for a great audio presentation and we get pulled into Steven's plight. There's so little visual record of the story that a release such as this, given loving treatment by Demon Music and its designers at the Oink agency, confers added urgency on the narrative. The final TARDIS scenes as Steven is ready to leave the Doctor are entirely affecting so many years on.

This is a premium item of merchandise, the superb packaging as much a part of the appeal as the story mastered for the (pleasingly hefty 180g) vinyl discs within. The powerful cover illustration, elegantly summing up the essence of the story, is a piece of art in its own right, and the gatefold sleeve is consistent with this sumptuously assembled range.

The Massacre of St Bartholomew's Eve was first released as an audio over 20 years ago, but it remains powerful stuff in any era. This is a beautiful item for any discerning collector.
MARK WRIGHT

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THE MASSACRE
VINYL WHO

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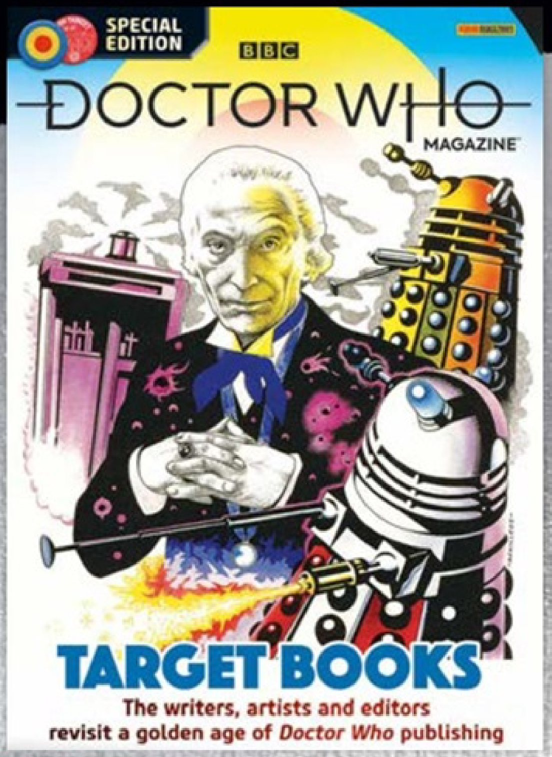
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THE COMPLETE SERIES SIX

BLU-RAY STEELBOOK

The limited-edition Blu-ray steelbook of Series 6 is available now. The series stars Matt Smith as the Doctor, Karen Gillan as Amy Pond, Arthur Darvill as Rory Williams and Alex Kingston as River Song.

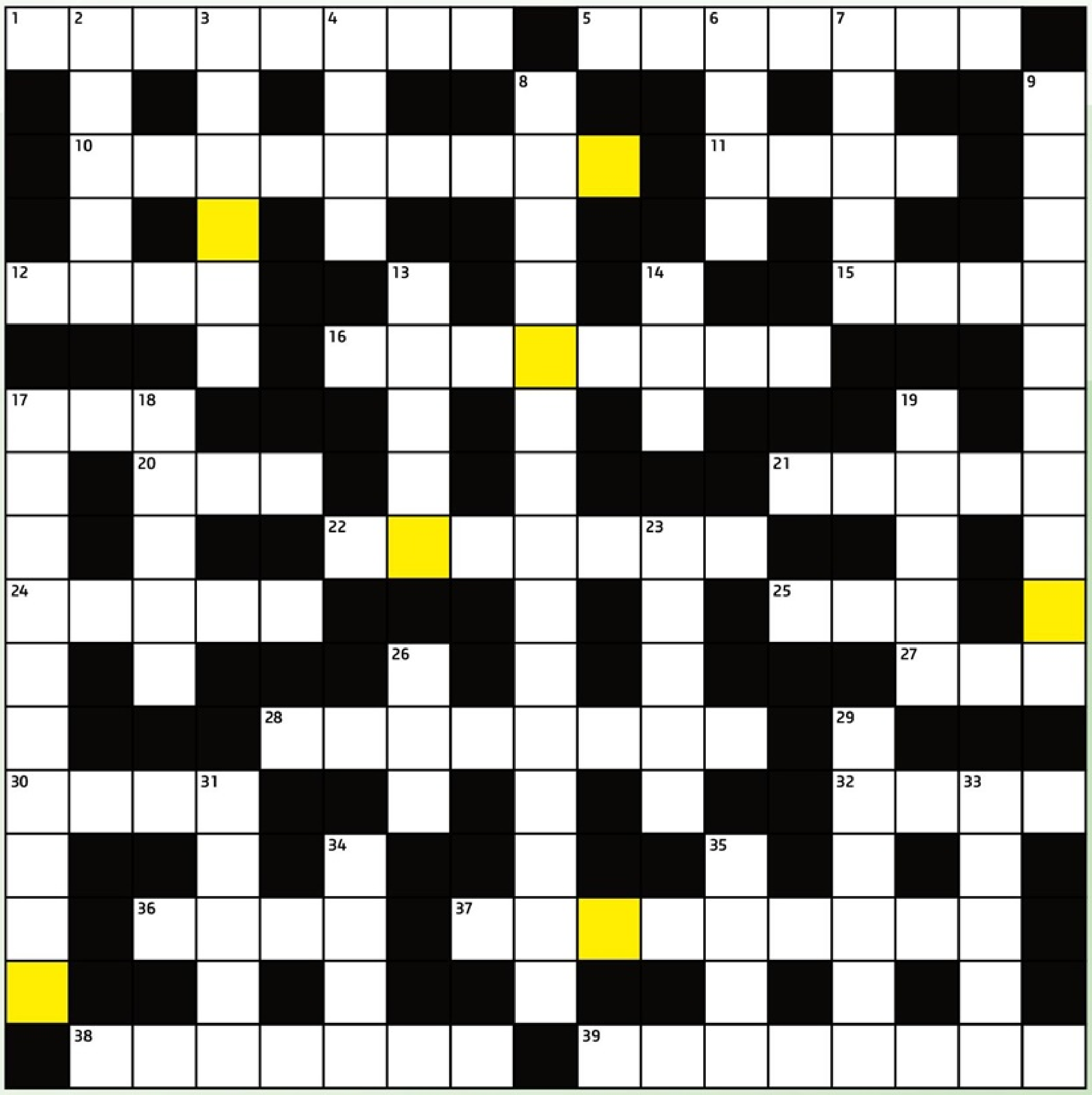
The steelbook includes the 2010 Christmas Special *A Christmas Carol* plus all 13 episodes of the 2011 series: *The Impossible Astronaut/Day of the Moon, The Curse of the Black Spot, The Doctor's Wife, The Rebel Flesh/The Almost People, A Good Man Goes to War, Let's Kill Hitler, Night Terrors, The Girl Who Waited, The God Complex, Closing Time* and *The Wedding of River Song*.

The cover features exclusive artwork by Sophie Cowdrey and the bonus material includes *The Monster Files*, *Night and the Doctor* scenes, *Doctor Who Confidential* cut-downs, audio commentaries, Comic Relief sketches, prequels and trailers.

DWM has FIVE copies of the Blu-ray to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword puzzle to form the name of a monster encountered by the Fourth Doctor…

Do you know your Day of Darkness from your Day of the Moon?

DWM CROSSWORD



ACROSS

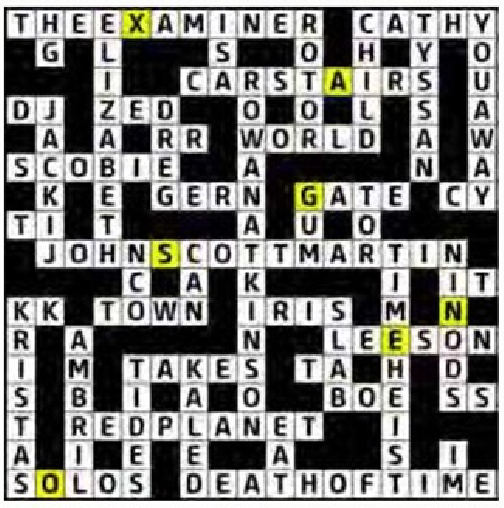
1 Zellin created this creature from Tahira's nightmares (8)
5 Beings that feed on wounds in time (7)
10 *Madam* _______ – opera attended by Grace Holloway (9)
11 (and 3 Down) Writer of Ninth, Tenth, Eleventh and Twelfth Doctor stories (4,6)
12 The computer intelligence behind Global Chemical (1,1,1,1)
15 Where Kathy Nightingale ended up (4)
16 Morgaine declared that she was "dominator of the ______ worlds" (8)
17 (and 22 Across) Dalek voice (3,7)
20 Vessel from the 57th segment of time: The – (3)
21 Peter ____ – visual effects designer (5)
22 See 17 Across
24 He conspired with Councillor Hedin (5)
25 One of the Vanir (3)
27 Companion of the First Doctor (3)
28 Part of the TARDIS that was jettisoned (4,4)
30 The ___ of the Black Scorpion (4)
32 Mavic Chen's ship: The – (4)
36 Ryan Sinclair was his best mate (4)
37 ______ trees – greatest fuel source ever (9)
38 (and 19 Down) Name given to the Doctor by the Daleks in spin-off fiction (2,5,5)
39 Last of the Uxarieans (8)

DOWN

2 Social media platform mentioned by Miss Kizlet (5)
3 See 11 Across
4 Lakh, for example (4)
6 ___ *of Ghosts* (4)
7 Sol 3 in Mutter's Spiral (5)
8 Mary Shelley's stepsister (6,9)
9 Commander who oversaw the construction of the ULTIMA machine (10)
13 Type of flying creature on Sardick's world (5)
14 He vowed to put the world of Paradise Towers to rights (3)
17 A Dalek story (10)
18 UNIT officer (5)
19 See 38 Across
23 Alien creature in league with the Daleks (5)
26 Stephen ___ – guest star in the 2020 series (3)
29 _____ of Death – place where the Dominators landed on Dulkis (6)
31 The Vardies identified this emotion as the enemy of happiness (5)
33 Name of the police officer who found Yaz when she ran away from home (5)
34 Private involved in the war games (4)
35 Merchant in the city of Altantis (4)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: **SEGONAX**

THE NEW ADVENTURES OF BERNICE SUMMERFIELD:

VOLUME SIX – LOST IN TRANSLATION AUDIO DRAMA

The intrepid archaeologist is back in four new full-cast audio adventures with the Doctor from another universe in Volume Six of *The New Adventures of Bernice Summerfield.*

Lost in Translation stars Lisa Bowerman as Bernice Summerfield and David Warner as the Doctor. In *Have I Told You Lately?* by Tim Foley, Bernice and the Doctor find themselves lost in the dark with an unfamiliar voice as the only clue to their surroundings. In *The Underlying Truth* by JA Prentice, a mysterious mission discovers a body that should never have been found. *Inertia* by James Goss is set on a remote island – can the two time travellers manage to do nothing for a month? And in *Gallifrey* by Guy Adams and AK Benedict, the Doctor has come home but finds he doesn't belong there. There's something very wrong with Gallifrey...

The New Adventures of Bernice Summerfield: Volume Six is available in September from *bigfinish.com* priced £22.99 on CD or £19.99 to download. **DWM** has **FIVE** copies of the CD to give away. Fancy trying to win one? Just answer the following question correctly:

Which of the following actors has *not* played the Doctor?

A David Bradley **B** David Tennant **C** David Hasselhoff

THE PATERNOSTER GANG: HERITAGE 4 AUDIO DRAMA

Neve McIntosh, Catrin Stewart and Dan Starkey return as Vastra, Jenny and Strax in *The Paternoster Gang: Heritage 4*, a new box set of full-cast audio adventures that also features Christopher Benjamin as Henry Gordon Jago.

Victorian London harbours many secrets: alien visitors, strange phenomena and unearthly powers.

A trio of investigators stands ready to delve into such mysteries. If an impossible puzzle needs solving, or a grave injustice needs righting, help can be found on Paternoster Row. But even heroes can never escape their past...

The three stories in this set are: *Merry Christmas, Mr Jago* by Paul Morris, *The Ghost Writers* by Roy Gill and *Rulers of Earth* by Matt Fitton.

The Paternoster Gang: Heritage 4 is available in October from *bigfinish.com*, priced £24.99 on CD or £19.99 to download. We've got **FIVE** copies of the CD to give away. If you'd like to have a go at winning one, just answer the following question correctly:

What is the name of the eminent pathologist who first joined forces with Henry Gordon Jago in *The Talons of Weng-Chiang*?

A Professor George Litefoot **B** Mr Brian Proudfoot
C Dr Hugh G Bigfoot

THE FLYING DUTCHMAN/ DISPLACED AUDIO DRAMA

The Flying Dutchman/ Displaced are two new full-cast audio adventures for the Seventh Doctor, Ace and Hex.

In *The Flying Dutchman* by Gemma Arrowsmith, our three protagonists find themselves on a seemingly deserted boat in the middle of the ocean. They discover that the crew have been hiding to avoid an attack by the legendary ghost ship *The Flying Dutchman*, which has recently been glimpsed through the fog...

The Doctor, Ace and Hex arrive inside a seemingly ordinary house in *Displaced* by Katharine Armitage. But there are no occupants, the doors are sealed, and someone – or something – is attempting to communicate. When the TARDIS locks them out, Ace and Hex suspect the Doctor of his usual tricks. But the truth is even more disturbing...

The Flying Dutchman/Displaced is available in September from *bigfinish.com*, priced £14.99 on CD or £12.99 to download. Thanks to Big Finish we've got **FIVE** copies of the CD to give away. To be in with a chance of winning one, correctly answer the following question:

What was the name of the Dutchman the Doctor met in the 1968 story *Fury from the Deep*?

A Van Lyden **B** Van Lutyens **C** Van Morrison

THE WAR MASTER: HEARTS OF DARKNESS AUDIO DRAMA

Derek Jacobi stars as the Master and Paul McGann plays the Doctor in *Hearts of Darkness*, the latest instalment of *The War Master* series.

The new set is comprised of four full-cast audio adventures: *The Edge of Redemption* and *The Castle of Kurnos 5* by David Llewellyn, and *The Scaramancer* and *The Cognition Shift* by Lisa McMullin.

Recruited by the Celestial Intervention Agency to track down his oldest enemy, the Master finds himself thrown into a mission that will take him into deepest Dalek territory. Abandoned on the planet Redemption, he assembles a crew and acquires a ship. The journey that follows is certain to test them all... and not everyone will survive. Their biggest threat remains at large: a Time Lord who likes to call himself 'the Doctor'...

The War Master: Hearts of Darkness is available in October from *bigfinish.com* priced £24.99 on CD or £19.99 to download. Thanks to Big Finish we have **FIVE** copies of the CD to give away. If you'd like the chance to win one of them, answer the following question correctly:

By what false identity was the Master known in *Utopia* (2007)?

A Professor Yana **B** Professor Dana
C Professor Nana

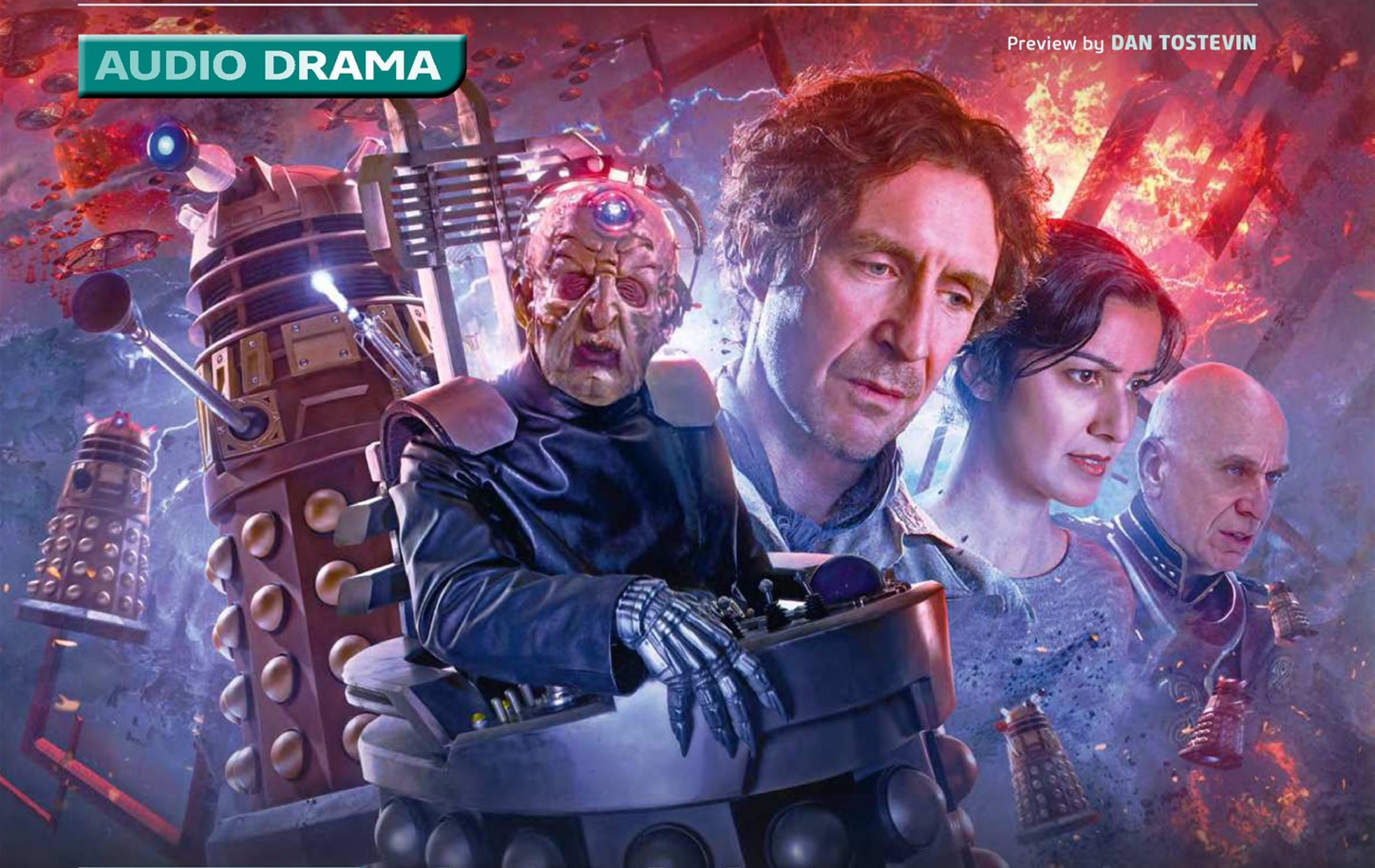
TERMS AND CONDITIONS The competitions open on Thursday 20 August 2020 and close at 23.59 on Wednesday 16 September 2020. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit https://www.bbc.com/editorialguidelines/guidance/code-of-conduct. Prizes will be sent to winners as soon as possible. However, due to the Coronavirus lockdown restrictions there may be a delay in dispatching some items.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Preview by **DAN TOSTEVIN**



BIG FINISH
RRP £22.99 (CD), £19.99 (download)
RELEASED September

Comprises:
***Palindrome* Part 1**
by John Dorney
***Palindrome* Part 2**
by John Dorney
Dreadshade
by Lisa McMullin
Restoration of the Daleks
by Matt Fitton

STARRING
The Doctor **Paul McGann**
Bliss **Rakhee Thakrar**
Davros/Davros 2 **Terry Molloy**
Charn **Isla Blair**
The Daleks/Kaleds/Dalek Emperor **Nicholas Briggs**
The General **Ken Bones**
Cardinal Rasmus **Chris Jarman**
The Twelve **Julia McKenzie**
Tubor/Dreadshade **Suzanne Procter**
Major Tamasan **Adèle Anderson**
Mithia/Warrior Mithia **Jemima Rooper**

The Eighth Doctor: Time War Volume Four

Volume Four of *The Eighth Doctor: Time War* picks up where Volume Three left off: with the entire premise of the series temporarily undone.

"At the end of the third set, the Time War was basically over and the Daleks had been destroyed, bar one," writer John Dorney reminds us. "So this is effectively the Daleks' quest for survival, and the Doctor and Bliss' attempts to stop that happening."

The return of the Daleks might be inevitable, but it won't be straightforward or immediate. "With a lot of season cliffhangers – this happens often on TV – I find it frustrating when the next episode is entirely about how quickly we can get back to the status quo," says John. "I always think, 'No, if you've got a big cliffhanger then you have to run through with the consequences.' So this box set is entirely *about* consequences; dealing with what happens afterwards and the position everyone's been put in."

John begins that process in *Palindrome*, a mind-bending two-parter that deals with different realities, introducing us to a version of Davros who never created the Daleks.

"I want people to cry for Davros," says John. "I think he's got the potential of being a tragic figure, even within the mythology of the TV series. His preferred outcome is reasonably positive for his people – he just happens to be an awful, awful person. But if you've got the opportunity of telling a story about a Davros who isn't the Davros we're familiar with, that gives you the opportunity of making it a tragedy about Davros, and hopefully making people care for him."

As preparation, John listened to the biographical audio series *I, Davros* (2006) for the first time. “Because *Palindrome* is in an alternative universe, it’s not directly referenced, but it gave me a sense of Davros as a real person,” he says. “It’s useful getting as familiar as possible with the Davros we know in order to spurn that and break that.

“I was probably also influenced by [the US TV series] *Breaking Bad*, which is about the little steps which take someone to the wrong place,” he continues. “I wanted to start off with someone who was pretty much the antithesis of the Davros we’re used to, but who has still got noticeable things in common. He’s a high-ranking Kaled scientist. He’s working on quite advanced stuff. But at the same time, he’s got a partner who is a Thal, and he’s obviously more ‘human’ than we’re used to seeing him.

“The thing that links them,” he says of the new and old versions of Davros, “is the fact that he still has passion about things. The passion that the Davros we’re familiar with has about his various mad schemes is reflected in the passion that this new Davros has about his own scientific schemes, and the passion the familiar Davros has about the Daleks and the Kaleds is reflected in the passion the new Davros has about his wife.”

TERRY TAKES THE LEAD

The Davros of *Palindrome* is voiced by Terry Molloy, who played the character on screen from 1984 to 1988.

“When I was scripting it, I had this realisation that Terry is basically in every single scene,” says writer John Dorney. “I think there’s one scene where they’re walking from one place to another and I thought, ‘He probably doesn’t need to speak in this bit – I can at least give him a minute-and-a-half off out of the two recording days!’ It’s quite exhausting being in the booth, doing all this stuff. But I also thought, ‘If there’s someone I know who will nail this, and have the energy for it all day, it’s Terry.’

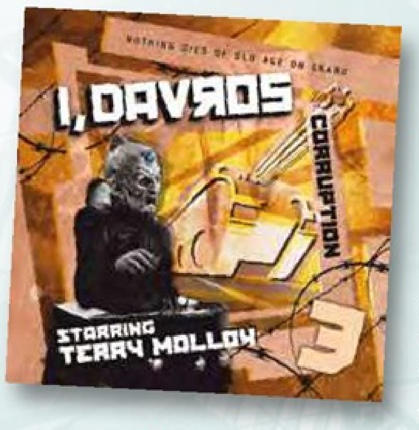
“He has to run the whole gamut of emotions, and it’s absolutely true to say that Terry’s the lead in this particular story – he has to carry the entire thing,” John continues. “It’s a story *about* Davros, with the Doctor and Bliss effectively as supporting characters as we follow his journey. I’d have balked at giving that to almost any other actor, but the fact that it was Terry… He never seemed to flag, and was absolutely astonishing on every single take. He’s a consummate voiceover artist.”

Palindrome takes place over five days, but we don’t experience those days in straightforward chronological order. “I wanted to do something that had an unusual structure, because I think that’s a fun thing to play with in a Time War series,” says John. “Usually when I’m plotting a story, I do the fairly obvious thing of starting at the beginning and working through to the end. With this, you can’t start at the beginning and work through to the end because the start *is* also the end. I wrote the numbers ‘5-4-3-2-1, 1-2-3-4-5’ on a form and kept dotting back and forth to figure out the way it worked. No one’s quite going through it in the same way as everybody else. You’re largely following Davros, but you could listen to it in all manner of orders for the others.

“I wanted to start with someone who was the antithesis of the Davros we’re used to.”

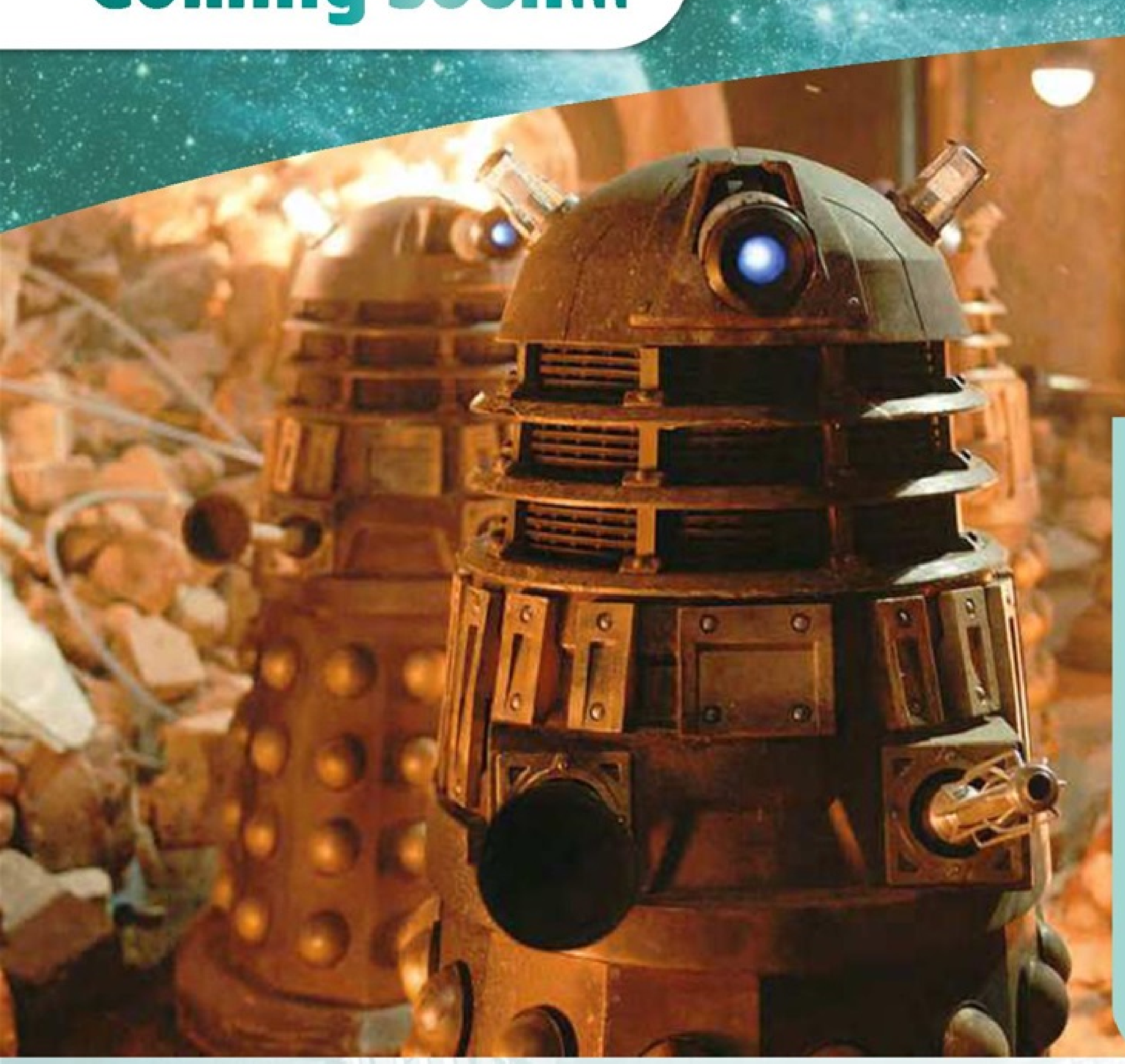
John Dorney

“I think it was originally supposed to be a single episode, and I was quite pleased that we bumped it up to two, because I have no idea how I would have done that in an hour,” John admits. “It just seemed so much simpler in my initial conception, but it’s ridiculously complicated.”



Some ideas that didn’t survive in the final cut would have made *Palindrome* even stranger. As scripted, the opening and closing themes of Part One would have switched places and been played in reverse. “We also talked at one stage about calling the *first* episode ‘Part Two’ and the *second* episode ‘Part One’,” John says mischievously, “but then I thought that would risk people listening to them the wrong way round. So yes, I occasionally want to slightly mess with people’s heads. But I still want people to follow it as a story and get involved in it as an emotional thing – just with the awareness that the structure is a bit complicated. It does help that Davros is a little bit baffled all the way through. He’s got to keep up with it as much as we have! →

Opposite page: *The Eighth Doctor: Time War – Volume Four* cover art by Tom Webster.
Top: Davros (Terry Molloy) in *Resurrection of the Daleks* (1984).
Above inset: *I, Davros: Corruption* (2006).
Left: Terry Molloy, writer John Dorney, Isla Blair and Helen Goldwyn.



Left: The Daleks invade Gallifrey in *The Day of the Doctor* (2013).

Right: The General (Ken Bones, centre) leads the War Council of Gallifrey in *The Day of the Doctor*.

Below left: Ken Bones at the Big Finish studio.

Below centre inset: Writer Lisa McMullin.

Below right: Ken Bones as the General in *Hell Bent* (2015).

→ "I think people will slowly figure out what we're doing with it," he concludes. "I think it's potentially confusing, but I don't mind if people do get confused as long as they come back and actually listen to it. It's all there for a reason."

> "The Daleks were always coming back and hostilities would resume." Matt Fitton

For the Doctor and Bliss, the adventure continues in *Dreadshade*, written by Lisa McMullin. Lisa's last script for *The Eighth Doctor: Time War* took place far away from the frontlines of the war. In her new story, there's no war at all.

"This is a bone of contention – I never get Daleks!" she says, laughing. "I get very excited thinking I'm getting Daleks, and then no Daleks are forthcoming. Matt Fitton [the script editor] said to me, 'Right, what we need you to do is a Time War story.' And I get excited, thinking that Daleks are coming. 'But we're provisionally titling it *Absence of the Daleks*.' And then he sends me Dorney's script for the opening two-parter, and my mind explodes! So there are no Daleks, and nobody can remember that there even *was* a Time War. And then it's got to somehow lead back into the Daleks, because they're coming up in the next episode."

Tasked with bridging that gap and reintroducing the Twelve – a Time Lord villain from previous audios, currently locked in stasis by her own people – Lisa devised a story about Time War weaponry.

"Once I had the Twelve, it was quite nice, because I knew that she'd been locked away," says Lisa. "I thought, 'If the Time Lords have been fighting a war, and they think it's over, they'll be decommissioning everything – although they're decommissioning it not knowing what it did in the first place. So let's focus on the weapons.' And they've kept an actual Time Lord locked up in their arsenal, as though a living thing is a weapon. I thought, 'There are probably all kinds of living things locked up down there, and that's not very nice.' So the premise then became: what if a whole load of sentient weapons got loose because nobody could remember what on earth they were meant to be doing with them?"

The titular Dreadshade is one of those sentient weapons: a creature whose fear is converted into firepower. "It's the idea of people in power – which is what I always go back to with the Time War – manipulating others for their own ends, and making them suffer so that they can achieve whatever it is that they want," says Lisa. "You've got this terrible, fearful-sounding weapon which could wipe out a universe, but actually the poor thing is terrified and frightened. It's a bit like if you have a killer whale performing in a show and then it turns on its keeper – you think, 'Well, if you're going to lock up a wild animal and make it do tricks...'"

The Twelve turns out to have an advantage on post-war Gallifrey. "The idea

GENERALLY SPEAKING

Dreadshade features the debut audio appearance of the Time Lord General played by Ken Bones, introduced on screen in 2013's *The Day of the Doctor*.

"Ken has been on my radar for some time," says producer David Richardson. "I contacted his agent a few years back to discuss the idea of bringing the General into Big Finish. The original plan was that the General was going to be part of our John Hurt series, when we were working on *The War Doctor 5*. Sadly that didn't come to pass because we lost John Hurt, so those plans were stood down. But I still hoped we'd be able to work with Ken, and this was the perfect entry point for the General. I think you'll see more of him at Big Finish – all of our Time War stuff is tied together, and the General is an intrinsic character within the Time War."

"I wanted to make him an ally of the Doctor," explains *Dreadshade* writer Lisa McMullin. "Even though one's a warmongering general and the other is absolutely the antithesis of that, I wanted to try to establish that actually, deep down, these are two people with the same moral values at their core – which ties in to when we meet him on TV, several Doctors later. So I wanted to make him an ally, but not necessarily immediately apparent as such..."

is that, because she's been in stasis, she hasn't been affected by the thing that happened at the end of the last series," says Lisa. "So she can remember everything, but she's the only person who can, and that gives her a real power."

Matt Fitton concludes Volume Four with his script for *Restoration of the Daleks*, which does exactly what it says on the tin.

"Volume Three ended the Time War, and we know that didn't happen, so at some point the Daleks were always coming back and the hostilities would resume," says Matt. "This is a story about how that happens, following on from what we've learned about Davros and different realities over the course of the previous couple of stories.

"Davros is discovering that all roads do lead to the Daleks, and there's nothing he can do to avoid his fate," Matt continues. "And I guess, in a way, he's embracing it. He wants his 'children' to appreciate him. But, at the moment, he's being stuck away and used by them – by the Dalek Time Strategist in particular – to fuel their return into this universe. The Time Strategist is looking to restore the Dalek armies to what they were, to their biggest possible threat. It's searching through the multiverse and finding as many Dalek options as possible to bring them all onto its side in the war."

The Time Strategist – the sole surviving Dalek from Volume Three – shares some important scenes with the Doctor. "Part of what I wanted to do in this set, because we've not done it for a while, is put the Doctor head-to-head with the Strategist," says Matt. "We have them in this enclave outside of events, just being able to look at the war. The Strategist thinks there's common ground there with the Doctor, and that there's a way to tempt him into... if not siding with him, then at least prolonging the war, or advancing the Dalek cause, or shutting down the Time Lords in some way.

"They both realise that they cannot destroy the other. The Doctor's history is so entwined with Dalek development – the Strategist says at one point that it would be too complicated to just kill him! So he wants to use him in some way; use his potential. And of course, the Doctor is horrified at the prospect that he's going to aid the Daleks in any way at all. But then there are some very tempting offers laid on the table in front of him, and there may be things he can't resist taking..." **DWM**

Top: Writer Matt Fitton, director Helen Goldwyn, Ken Bones, Julia McKenzie, Chris Jarman, producer David Richardson, Rakhee Thakrar and Suzanne Procter.

Above inset: The Doctor (Paul McGann) in *The Night of the Doctor* (2013).

Left: Rakhee Thakrar, Chris Jarman, Matt Fitton and Jemima Rooper.

Upcoming Releases

DVD/BLU-RAY

Monday 14 September

- *Fury from the Deep* [Second Doctor]
BBC Studios
£20.42 (DVD),
£25.52 (Blu-ray),
Blu-ray Steelbook (£40.84)

AUDIOS

SEPTEMBER RELEASES

- *Time War: Volume Four* [Eighth Doctor] by John Dorney, Matt Fitton, Lisa McMullin
Big Finish £22.99 (CD),
£19.99 (download)

- *The Flying Dutchman/ Displaced* [Seventh Doctor] by Katharine Armitage, Gemma Arrowsmith
Big Finish £14.99 (CD),
£12.99 (download)

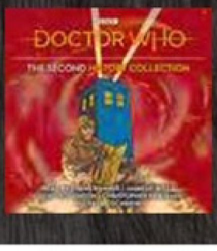
- *Her Own Bootstraps* [Ninth Doctor] by Amy Veeres
Big Finish £2.99 (download)

- *The New Adventures of Bernice Summerfield: Volume Six – Lost in Translation* [Unbound Doctor] by Guy Adams, AK Benedict, Tim Foley, James Goss, JA Prentice
Big Finish £22.99 (CD),
£19.99 (download)

- *Torchwood: Ex Machina* by Alfie Shaw
Big Finish £10.99 (CD),
£8.99 (download)

Thursday 3 September

- *Enlightenment* [Fifth Doctor] by Barbara Clegg
BBC Audio £20 (CD),
£9 (download)



- *The Second History Collection* [comprising talking books of *The Gunfighters*, *The Highlanders*, *The War Games*, *The Talons of Weng-Chiang*, *Black Orchid*]
BBC Audio £16 (download)

BOOK

Thursday 22 October

- *The Monster Vault* by Penny CS Andrews, Jonathan Morris
BBC Books £25

MAGAZINES

Thursday 17 September

- DWM 556
Panini £9.99

THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#35: The Investigator

The Mutants (1972)

Assignment: Solos

Preliminary Report

My presence has been requested on the planet Solos. The Earth Council have received worrying reports. Rather than the planet being granted independence, as requested, we understand that the Administrator was assassinated by nationalists on the eve of giving them exactly what they wanted, which is a bit suspicious to say the least.

I was due to depart on the Hyperion shuttle when I had an unexpected visitor in my office. An Adjudicator of about 50, dressed in a black Nehru jacket, with saturnine features and a grey-streaked beard. I asked him what he wanted.

"A simple enquiry, that is all," he said, settling himself into the chair. "One of my... colleagues has been sent on a mission to Solos, and I wonder whether he might require my... assistance. Tell me. This planet. Was it once home to a highly advanced civilisation that has now descended into savagery and superstition?"

"Not that we know of..."

"No legends of buried evil, doomsday weapons, godlike beings with immense powers waiting to be harnessed?"

"No. Apparently it's mainly just farmers who wear a lot of beads and have a grievance about mining."

The man in black rolled his eyes. "Not again! Why is it always something to do with mining?" He considered, then raised a rueful eyebrow. "No, it sounds a dull place. I think I might give this one a miss. Rather you than me!" He got to his feet and clapped his gloved hands. "No... Atlantis, I think!"

First Investigation Report

My arrival on the Skybase was fraught with incident. My first task was to speak to the Marshal about the accusations levelled at him. He said he had been forced to impose martial law.

"And what exactly is the nature of this martial law?" I asked.

"I am the Marshal, my word is law, so my law is martial law. I admit I did briefly impose marital law, but that was just a typo."

I then enquired about the plague victims, known locally as 'Mutts'. The Marshal's scientific advisor, a man called the Doctor, explained. "They are, medically speaking, a form of accelerated genetic metamorphosis, undergoing an adaptive change which is entirely natural!"

However, in the absence of any evidence, I decided I had no choice but to exonerate the Marshal. I was about to do so when three people burst into the meeting room: a native of the planet called Ky, a guard called Cotton and a girl called Jo. The Marshal stared at them in complete surprise, as if to say, "Where did you come from, Cotton, Ky, Jo?"

The Doctor then accused the Marshal of attempting to wipe out the people of Solos. The Marshal protested that the Mutts had to be destroyed to prevent contamination. The Doctor refuted this. "The mutation is a form of adaptive change. Medically speaking, they are undergoing an accelerated genetic metamorphosis. Which, my good sir, is entirely natural!"

We were then joined by the scientist Sondergaard, who also explained about the Mutts. "They are undergoing a form of metamorphosis. Medically speaking, an accelerated genetic change. Which is entirely natural!"

However, one of the Mutts then burst into the meeting room. The Marshal killed it and, given the lack of evidence to the contrary, I took his word for it that these creatures posed a deadly threat and placed all my men under his command.

Second Investigation Report

As soon as I had placed all my men under the Marshal's command he disarmed them and confined them to their quarters, at which point I realised that he was, in fact, as mad as a spoon. "Now, I, the Marshal, shall rule Solos from my Skybase, while you, Investigator, will meet with what is known as an 'unfortunate accident'. Which will be no accident! Because it will have been *entirely* deliberate!"

Then Ky burst in again, but this time transformed into a multi-coloured godlike being. In fact, he didn't so much burst in as float in through the wall. He raised his arm and dissolved the Marshal. It turns out Solos was home to godlike beings with immense powers after all.

Later, I put Cotton in charge. "You will assume acting command of the Skybase. Do you understand?"

"Oh, yes," he replied, as though he had never said those words in that order before. "You want me to start acting. I will do my best, sir!"

All that was left was for the Doctor to explain to Jo about the Mutts. "You see, Jo, it's quite simple. They were undergoing a form of genetic metamorphosis. Medically speaking, an accelerated adaptive change, which is entirely natural."

"No, I don't understand," said Jo with a long-suffering smile.

"Butterflies," said the Doctor. "They're like butterflies, all right? Come on, let's get you home."

ILLUSTRATION BY BEN MORRIS

As told to Jonathan Morris

Next Issue...

"All I know about this period are fairy tales – and every single one of them is *terrifying!*"

The Ninth Doctor returns in an **EXCLUSIVE** ***TIME LORD VICTORIOUS*** **SUPPLEMENT**

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Tracy-Ann Oberman
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DOCTOR WHO

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